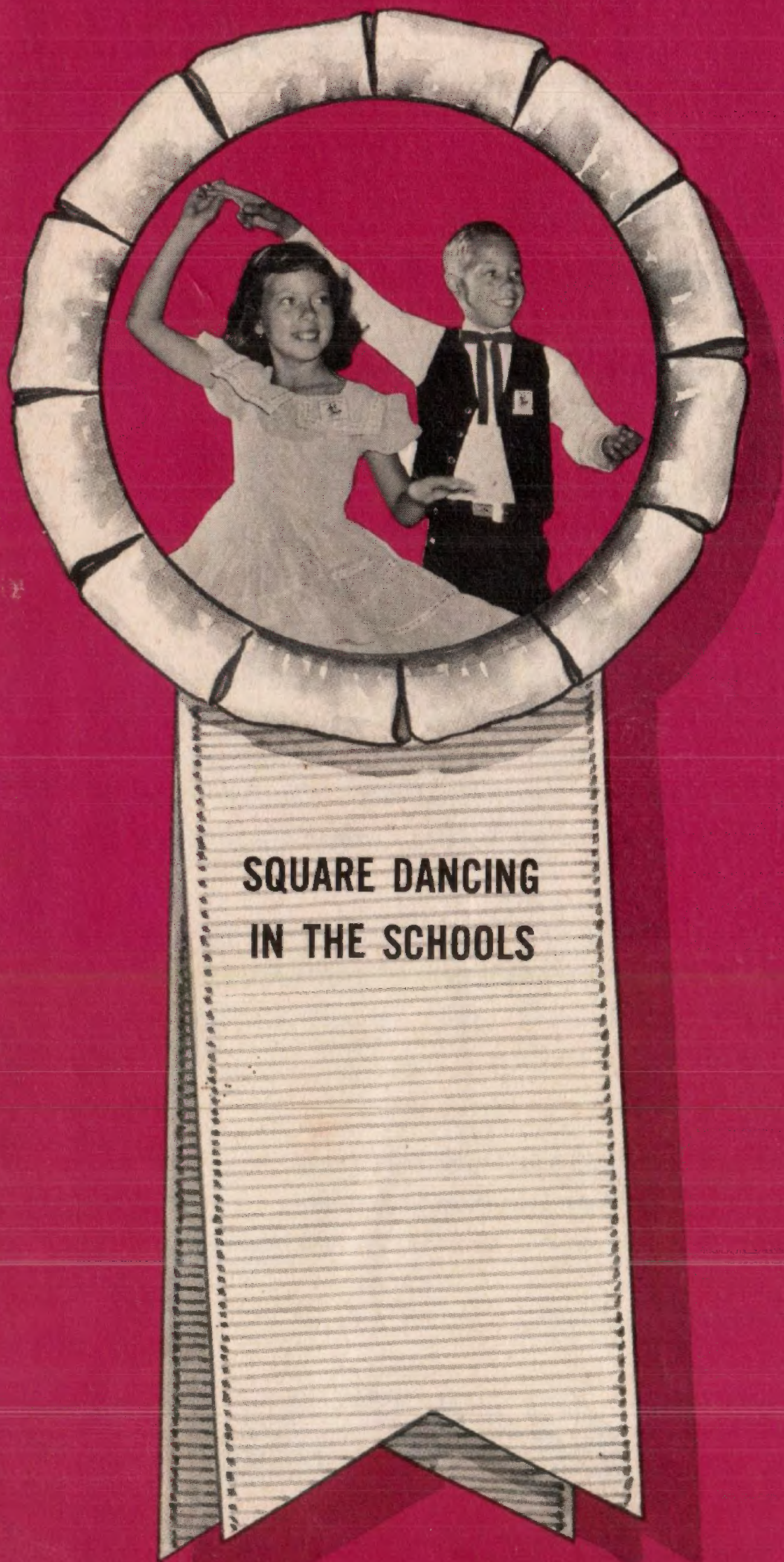


Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

JUNE 1969

50^c PER COPY



**SQUARE DANCING
IN THE SCHOOLS**

**SALUTE TO
THE NATIONAL**

SEE PAGE 6



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Please write:

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in Seattle this month.

462 North Robertson Boulevard
Los Angeles, California 90048





("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

ON SET-UP SQUARES

Dear Editor:

Hurrah for Madeline Allen! We journeyed from California last year, dancing a trail across the states and found friendly, friendly dancers to round and square dance with — and I mean *with*. No cliques or formed squares or closed squares.

Until we came to a certain place for the winter and found all of these things causing ill feeling. As Madeline wrote, "Maybe they (closed squares) are not as good as they would like us to think they are."

Anyway, she certainly hit the nail on the head. I wish more dancers in the area mentioned could read your magazine. It's great — everything a dancer or caller needs to buoy up square dancing.

Sue Amacher
Lake Wales, Fla.

Dear Editor:

I am writing to you about a very serious thing that has come about in square dancing. That is the made-up squares that a lot of dancers are complaining about.

It would be a very good thing if the callers would get together and bring back the mixers that we used to enjoy so much and break up these squares.

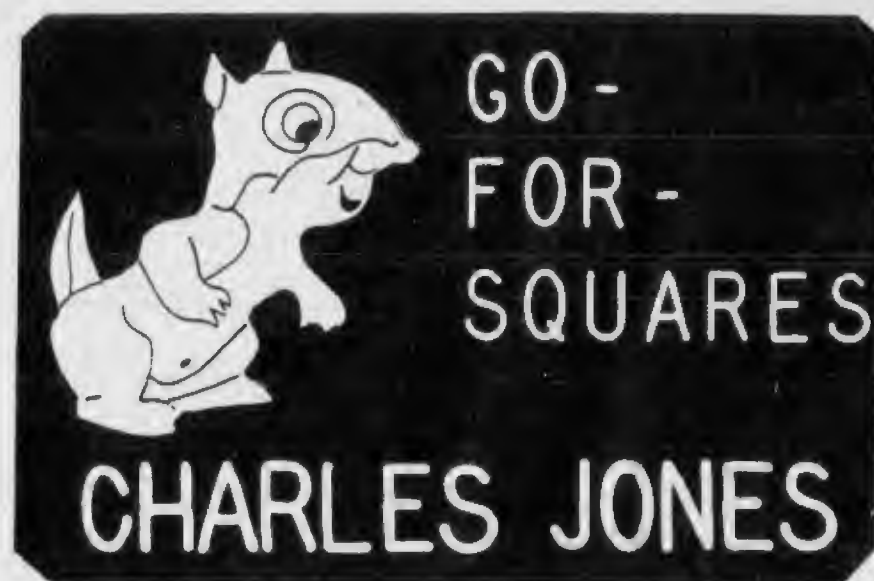
Personally I like to dance in different squares, meeting new people and making new friends. It is not a very good feeling when you go to get in a square to be told that the square is made up and you are not wanted.

Al Mullaney
Holiday, Fla.

Dear Editor:

Both Tom and I are ardent square dance fans and for more than 15 years have enjoyed the most wholesome recreation one can mention. However, we, along with four to five more squares of dancers, have decided to give up as in this area it is impossible for visitors
(Please turn to page 50)

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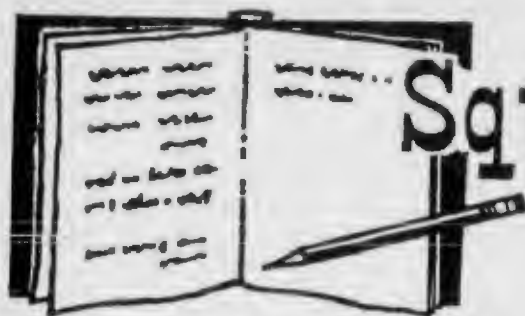
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Square Dance Date Book

- June 1—Valley-Shore YMCA June Jamboree
Cedar Lake, Chester, Conn.
- June 5-7—10th Ann. International S/ & R/D
Convention, Moose Jaw, Sask., Canada
- June 6-7—Cody Country Jamboree
Audit., Cody, Wyoming
- June 6-7—7th Ann. Texas State S/ & R/D
Festival, Civic Center, Amarillo, Texas
- June 6-7—4th Ann. Tennessee Square Up
Civic Audit., Gatlinburg, Tenn.
- June 7—10th Ann. Billy Bowlegs S/D Festival
Hudson Marina, Fort Walton Beach, Fla.
- June 7-8—2nd Ann. La Magnifique Weekend,
Holiday Inn North, Baton Rouge, La.
- June 11-15—6th Ann. Honeyland Festival,
Concord College, Athens, W. Va.
- June 12—Frankenmuth Bavarian S/D Festival
Frankenmuth, Mich.
- June 13—Camp Dance-a-Lot
Bissell's Hide-away, Fonthill, Ont., Can.
- June 13-14—15th Ann. Colorado State S/D
Festival, Hilton Hotel, Denver, Colo.
- June 13-15—10th Ann. National Convention
Melbourne, Australia
- June 13-15—18th Minnesota State S/D
Convention, Moorhead, Minnesota
- June 13-15—14th Ann. Calif. State S/D
Convention, Concourse, San Diego, Calif.
- June 14—4th Ann. U.P. S/D Jamboree
Northern Mich. Univ., Marquette, Mich.
- June 14—Centennial Square Dance
H.S. Gym, Limestone, Maine
- June 14—Promenaders Spring Jamboree
Continental Room, Sun Valley, Ida.
- June 15-22—2nd Ann. Bavarian Holiday
Schneitsee, Germany
- June 19-21—16th Ann. Florida State
S/ & R/D Convention,
Convention Center, Tampa, Fla.
- June 20-21—7th Ann. Rustlers S/D Outing
Lava Hot Springs, Idaho
- June 20-22—3rd Ann. Cup of Gold Promenade
Fairgrounds, Sonora, Calif.
- June 20-22—Summer Swing S/D Weekend
Houghton Lake, Prudenville, Mich.

(Please turn to page 61)

Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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462 North Robertson Boulevard
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CONVENTION TIME

SEATTLE, WASHINGTON
IS THE PLACE



THE TIME is here! June 26-28 — the 18th National Square Dance Convention in the Seattle Civic Center is about to become a reality. Final setting up and preparation is all but completed — and dancers have registered from every state except Maine, Mississippi, North Dakota and South Carolina (at March 28), when the pre-registration total was 6501. This figure includes registrants from four Canadian provinces, Turkey, Puerto Rico, Cuba, Saudi Arabia and Australia.

Registration totals include 276 square dance callers registered from 29 states as well as Canada and Australia. Washington State dance clubs which have achieved 100% registration include Homesteaders, Mt. Si Whirlers, West Side Wheelers, Swing A Rounds, Belles and Beaux, Rounduets, Tanglefoot Dancers, Bells & Buoys, Dancing Vigilantes, Roamin' Tacomans, Rhythm Rounders, Hoot 'n' Hollers, Tel Marx, Checkerboard Squares, Shooting Stars, Sweethearts, Juanita Pairs & Squares and Swinging Squares. Special mention should be made of Prairie Shufflers of Kennewick who hold title to having pre-registered more club members than any other club in the state —

222 in late March! That's 27 squares plus!

Registration center and the place to pick up pre-registration packets has been changed to the Flag Plaza Pavilion in the Seattle Center. It will be open on Wednesday, June 25.

General Chairmen of the 18th

The 18th National Convention Committee is made up of: Kenn & Ginny Trimble, General Chairman; Gus & Millie Stricker, Asst. General Chairman and Vice Chairman — Business; George & Myrt Sundahl, Vice Chairman — Education; Bill & Lil Twilley, Vice Chairman — Program; Don & Helen Hulin, Vice Chairman — Publicity; Don & Shirley Blanchard, Vice Chairman — Services; Burt & Marge Glazier, Vice Chairman — Social & Special Events; Madeline & Mario Gensale, Secretary; Marguerite & Jim Fellows, Treasurer; Joan Hammer, Local Publicity.

Panels — Bids

The Convention Kick-Off Panel will be held on Thursday morning, June 26, at the Opera House with an opening speech by Washington's governor Dan Evans. The Organization Officers Round Table is also on Thursday at the Opera House, with Pete Hughes modera-

ting. Ken Parker will moderate the panel on The Square Dancer and the Community on Friday morning in the San Juan Room and Carl Anderson will moderate that on Leadership and Club Development on Saturday morning in the Olympic Room.

1972 Convention bids will be presented on Friday morning at the Opera House. Here it will be decided who gets the "nod" for '72.

Of Special Interest to Round Dancers

There will be much for round dancers to enjoy at the 18th National. First of all the Round Dance Panels offer Round Dance Choreography, moderated by Phil and Barbara Sterker; Round Dance Terminology with Ross and Penny Crispino; Problems of Round Dancing with Bill and Dorothy Britton and National Round of the Month? with Bud and Lil Knowland.

Round dancing will be held in three separate halls, the San Juan, Rainier and Olympic Rooms of North Court buildings and the dances will be programmed simultaneously, with 60 dances chosen as "round dancers' rounds." "Square dancers' rounds" number 18 and will be included within the square dancing programs. Some 38 notables of the round dance teaching world will act as M.C.'s in the halls devoted to round dancing.

Exhibition Groups

Among exhibition groups slated to appear at the "18th" in Seattle are: Lamar Dudes and Dames; Squarenaders; Silver Spinners; Junior Silver Spurs; Wagon Wheelers (they are from Australia!); Shooting Stars; Silhouettes; Palmquist Dancers; Stardettes; Siu Square Abouts; Mavericks; Kalico Kids; Buckskin Kids and Jeans and Queens.

Sewing Clinic

Special note should be taken by interested ladies that it is a sewing *clinic*, not a sewing panel, that is planned for Seattle and it will have a continuous running for the full three

LATE CONVENTION FLASH

SEATTLE. For the first time in 18 National Conventions all 50 States are represented in the pre-registration figures. The total pre-registration at press time stood at 8,503 including many from Canada, and a contingent of 40 dancers from Australia and representatives from Cuba, Turkey and Saudi Arabia. Word has also been received that the Governor of the State of Washington will give the welcoming address—Thursday, June 26, at 9:00 A.M. All participants are urged to attend.

Convention days. Professional people will be on hand from morning until night to help with selection and coordination of patterns and materials. Sewing machines and attachments will be on display with skilled operators to answer questions, demonstrate operations and help with sewing problems. All of this will be in a convenient location and will offer a restful spot to sit and chat, browse, and — this might interest even the men — watch the pretty models display their hand-made dresses and accessories. Leaflets and other "take-away" literature will be available. Write Val Lindenu, 817 L St., Hoquiam, Wash. 98550, for specific information.

Square Dance Workshops and Clinics

Sixteen square dance workshops have been scheduled for the 18th National. Each session will consist of a one-half hour period in one-hour increments on Thursday, 2 to 3 and 4 to 5 P.M.; on Friday and Saturday 12 to 1, 2 to 3 and 4 to 5 P.M. Well-known square dance personalities have been invited to participate. Jack Leicht is Workshop Chairman.

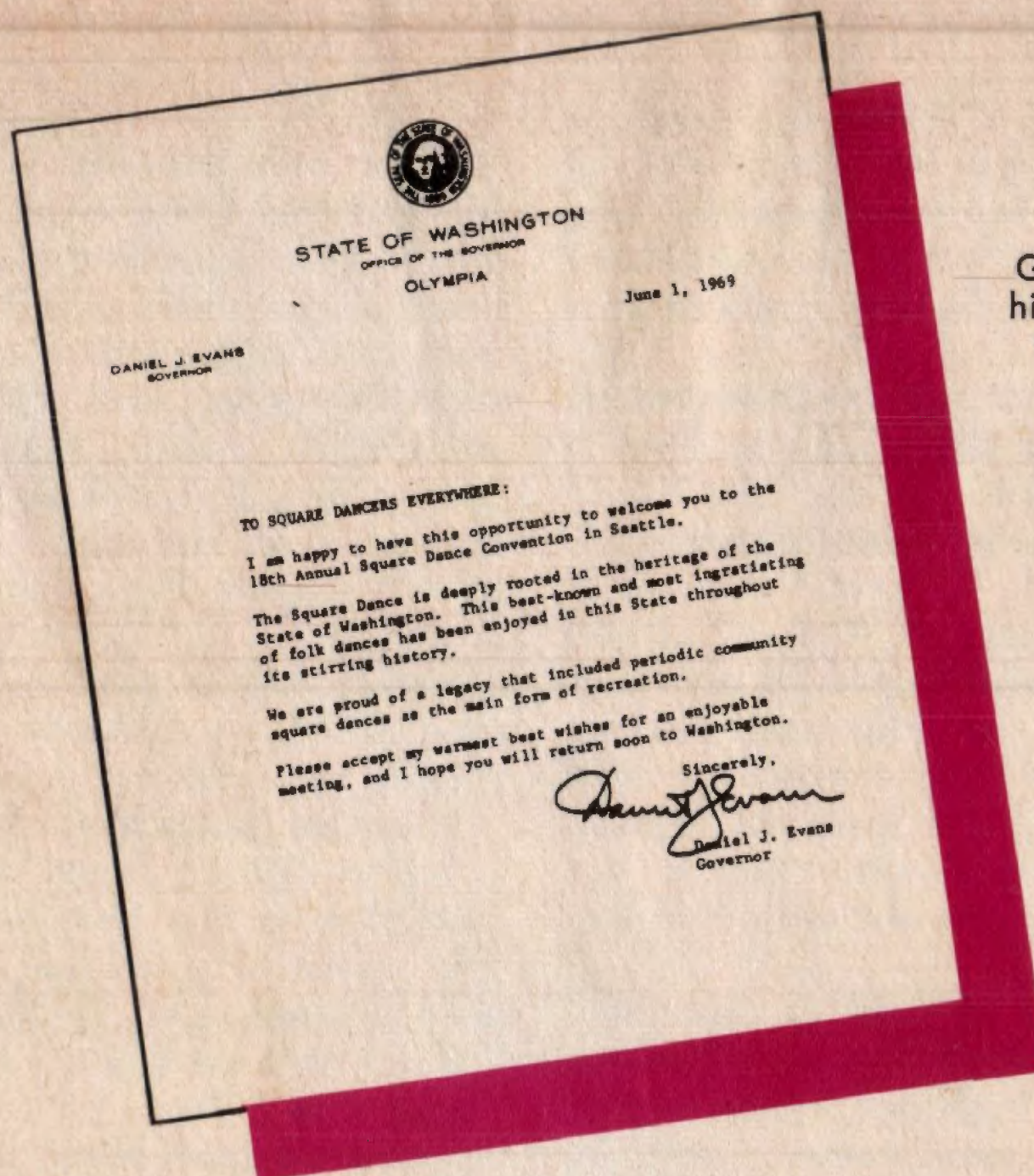
As for Square Dance Clinics, there will be three of special interest. One will deal in Rounds for Squares and is designed to show the square dance leader how to include rounds in his teaching program. Another is called The One Nighter and will show the leader how to conduct a one-night-stand for persons who have never danced before. The third is on Square Dance Sound and will show the proper use of equipment; speakers, amplifiers, mikes, remote controls, etc. Jerry Wallace is Chairman of this phase.

The Contra Program

For lovers of this traditional form of dancing which has endured for over 400 years, Seattle presents a complete Contra package. A panel on Thursday, What Do Contras Have to Offer? will be moderated by Bob Osgood. One on Friday, How to Introduce Contras to Square Dance Clubs will be moderated by Stan Burdick. A Contra Workshop will be conducted on Thursday with Harold Nelson, Bill Castner and Bob Osgood. Contra dancing on Saturday will be M.C.'ed by Jerry Helt and Bill Castner.

Solo Dancers

Solo (single) dancers may pick up their "Solo Ribbons" when they pick up their pre-registration packets at the Flag Plaza Pavilion, Seattle. Single Eights of Seattle and Swingin' Singles of Tacoma have combined efforts to



Governor Evans sends his official "Welcome" to all square dancers

man the "Hitching Post" around which singles are invited to gather. It is located in the Coliseum.

Colorado Party

Colorado will host all dancers at the 18th National with a Saturday evening After Party at the Food Circus; it will start around 11:30 P.M. at the close of the evening dancing. Jack and Peggy Halfacre will MC the program and a general invitation is issued.

Decorations

Imaginative decorating will add much to the atmosphere of gaiety and fun at the "18th". For instance, in the Sewing Clinic room the walls will be adorned with huge cut-outs of scissors, spools and other sewing accessories and late dress fashions will be displayed.

In the Exhibition Hall there will be a mural of Mt. Rainier backgrounding a mountain chalet, using the porch for the callers stand. Native plantings will be clustered about. To decorate the huge Coliseum the decorators had to "think big"; suspended from a cable will be a giant mural 20' x 60', depicting the Pacific Northwest. The Snoqualmie Room will be festooned with umbrellas in Convention colors, smothered in spring flowers.

The Food Circus will use the Northwest recreation scene as a theme. The Alki Room, serving as the Convention Hospitality Center,

will be dedicated to the 1970 Convention in Louisville and a little bit of Kentucky will appear — Churchill Downs and appropriate racing trappings. San Juan, Rainier and Olympic Rooms, to be used for programmed round dancing, will be converted into fairylands. Jake Jacobson is Decoration Chairman.

More Trail-In Dances

Several more Trail-In dances are listed for the dancing pleasure of those en route to Seattle:

June 13—Clearwater Callers Council, Winchester, Ida.

June 21—Sandpipers Club, School Gym, Ocean Park, Wash. Clyde Sayce, P.O. Box 6, Long Beach, Wash. 98631.

June 21—Twin City Twirlers, Lewiston, Ida. Steffen, 624-B Bryden Dr., Lewiston, Ida. 83501.

June 22—Waggin' Heels, No. Jeffco Recr. Bldg., Arvada, Colo. Don Mazanec, 2505 Ingalls St., Edgewater, Colo. 80214.

June 24—Danebo Circle 8's Club, Prairie Hall, Eugene, Ore. Buddy Randall, 3205 Western Dr., Eugene, Ore.

June 24—Portland S/D Clubs, Hayloft, Portland, Ore. Telephone 292-1286.

June 24—Snake River Valley Assn., Alameda Jr. High, Pocatello, Ida. Ann Cloud, 972 "Eye" St., Idaho Falls, Idaho.



AS I SEE IT

bob osgood

June, 1969

NO MATTER how many times in the past we've headed for the National Convention; we still find anticipation returning when the first of June rolls around. For us it's the expectancy of seeing friends that we only have an opportunity to visit with at these annual spectacles.

As a friend of ours aptly put it a number of years ago, "If we were just looking for a place to dance we'd probably never end up at a National." A National is so much more than just square dancing. For many it's an opportunity to "recharge the batteries", get a fresh outlook, listen to several hundred callers — many of them brand new —, visit the displays and booths and meet new friends.

Early returns on the pre-registration for Seattle indicated the possibility of a new attendance record. Almost 7,000 dancers from all but four states had signed up by mid-April. Projecting this total on the basis of pre-registrations at other Nationals could mean that this year will see the largest single assemblage of square dancers in this activity's history.

The highest count to this date went to the Detroit, Michigan Convention which in 1961 attracted 18,195 dancers. Second largest total was rung up in 1964 at Long Beach, California, when 14,790 dancers registered for the big one. Following closely behind were Indianapolis, Indiana, 1966 with 14,016; Des Moines, Iowa, in 1960 with 12,328 and San Diego, California, 1956 with 12,253.

In no way can the "success" of one of these Conventions be measured solely by attendance figures. So many variables enter into the production of each National, that more than anything else it expresses the teamwork essentials which go to make up a successful square dance program in any given area.

The smooth-running program, the "unusual" features, the friendliness and hospitality ex-

tended by the hosting groups, the attitude of the townspeople, often achieved only through months of hard work on the part of the local area dancers, can spell the difference between success and failure.

Truly, the National is an opportunity to see square dancing as-it-is in the hosting area. Instead of being too quick to judge it on the basis of size alone, instead we should see whether the real purposes of the National have been achieved. Can we go away feeling that here is a true, helpful representation of one of the finest recreations known in the world today? Can we go away saying that we have met some new, fine square dance friends we would not have known had it not been for the National?

We hope you're looking forward to attending the National Convention in Seattle. We know that we are!

* * *

If you're coming to the National, be sure to drop in and say "Howdy" at the Sets in Order booth. Marvin Franzen, Becky and I plan to be on hand and we'd like nothing better than the opportunity to say "Hello". Incidentally, there's a chance that we will be holding some reunions for Sets in Order sponsored Asilomars and for members of the American Square Dance Workshop, so come to the booth for time and place information.

Round Dance "Standards"

SOON AFTER the May issue of Sets in Order went into the mail, we began getting responses to our request for a list of round dance standards. Evidently the subject hit the "nerve" of a great cross-section in the square dance activity. Some felt that rounds had no place in the square dance picture and indicated by their response that earlier experiences had been less than happy ones in this direction. Others pointed out the important part that couple dancing plays in the current square

dance picture.

Of course we've been thinking about this subject for a long time — certainly more in detail than we expressed in the May issue. In order to put our thoughts into proper perspective, let us go back a while to the time when we were talking with some of our friends between tips at a club dance. The conversation had drifted to this subject of round dancing as a part of the square dance program. The observation was made that an endless amount of time and energy was being spent by the participants in trying to keep up with the abundance of new round dances.

From their past experience these people expressed the idea that the rounds they were being exposed to would, in the majority of cases, never be danced again after this initial exposure. Either the selection of music, the dance routine itself, or other circumstances seemed to contribute to this conclusion.

Experience has proven over the years that, for the most part, the round dances that have been aimed at the average square dancer have not only "missed the boat" but have helped to compound the resistance on the part of square dance teachers and square dancers themselves. The predictable result has been that in many areas the round dance portion of the square dance program has all but disappeared.

We do think that we are missing a bet. The proper use and application of well-selected round dances in the square dance program *can* add to the general enjoyment of all. Round dancing *can* afford that extra touch of "variety" that helps to stimulate interest. Dancing as couples around the hall affords a pleasant change of pace. Not to be overlooked is the fact that dancing to-the-music, a necessity with the rounds, *does help* to build better square dancers.

In contemporary square dancing's brief history there have certainly been a dozen or more outstanding round dances created. We say "outstanding" wisely because we have watched as some of these dances have been re-introduced year after year with equally successful results. At times a flood of new round dance material has tended to push some of these oldies into the background or off the programs altogether. But they have returned time and again to be picked up like long-lost friends and enjoyed for the well-constructed, pleasure-filled dances they are.

We made a proposal last month. We suggested that the activity come up with a good strong list of "proven standards" — and do it now!

Based on the fact that the "new" is not necessarily the "best" and that the dancing public is no different than the general public that enjoys the familiarity of an *old* song, the sound of an "*old standard*" in the field of music, we feel that the same thing is true in the case of round dancing.

Certainly we tend to be conformists, but we keep returning to the familiar. *Proven material* possesses something that is requisite in building a permanent foundation.

It seems to us that a few proven "standards" that everyone learns during his initial exposure to square dancing would make a wonderful basis for any square dance club or festival program. Of course this might not replace the existing round dance program, but it would insure that for at least a part of the evening the great majority of dancers would be up on the floor and enjoying the "standards".

We suggested that square-dance-minded, round-dance-enthusiasts (this includes callers, teachers, old timers in the field, etc.) start scraping their memory and, as a result of their own preferences — their own successful experience, help us develop a list of twelve (more or less) *Couple-Dance Classics*.

As we see it, the first six of these dances will include the "Basic Movements" of couple dancing. They will be the six that will go along with square dance basics one to fifty that make up the Basic Program of American Square Dancing.

These first six, coupled with an additional six, would make up the proven foundation material for the Extended Basics Program.

We invite you to send in your list of twelve. We won't have an opportunity to acknowledge receipt of your "ballot", but we assure you that your suggestions will help in the final selection. The actual choice will be made by well-qualified individuals who understand the couple dance situation relating to square dancers.

When making your nominations keep in mind the several factors that have success built into them. (1) Each dance should have withstood the test of time. What this length of time might be is difficult to suggest. However, it would be fairly plain to recognize that if

a couple dance created more than five years ago is still being enjoyed by the average square dancer today, then it would indeed have something going in its favor.

(2) Each dance should be well-constructed. It should contain those basic movements that help to build a good couple dance foundation.

(3) The music that accompanies the dance is all-important. Because of the need for availability, the fact that the music is recorded on a square dance label would be a definite *plus factor*. However, all other points considered, the selection of good dances should come first. Once decided upon, the list can certainly be presented to the square dance recording companies anticipating the fact that they may wish to accept the challenge and produce new recordings using the excellent know-how and ability that they have achieved in recent years. *Good, well-recorded, available music is a necessity.*

Needless to say, in making your selections you will want to avoid those dances that might have a discouraging effect upon a dancer. Routines that are too long or too difficult do not, as the general rule, end up as perennial favorites. The rhythms should fall within the range of the simple one-step; two-step; polka; waltzes and schottisches.

DEADLINE: In order that this list may be compiled and presented during the summer and prior to the start of classes next fall, lists must be received by July 1, 1969. Individuals or associations are cordially invited to help in the project by submitting their lists.

This is not a popularity contest. It is a serious study of proven couple dance material that will aid in the fashioning of a strong, sane, program of rounds to interest square dancers.

Square Dancing in the Schools

IN RECENT YEARS we have been receiving an increasing number of clippings and accounts of successful square dance programs conducted in the schools across the nation. This is an encouraging departure from the past.

Not too many years ago a great part of the adult antipathy to square dancing could be traced to a less-than-successful exposure in grade school or high school.

"If you children don't behave yourselves, you're going to spend an extra hour square dancing!" Anyone being on the other end of

a threat like this most certainly would steer away from such "punishment" later on.

Perhaps the greatest evil was the fact that square dancing in the schools was an embarrassing experience for the young. It was presented in girls' gym classes with some of the girls taking the boys' part. No wonder when attempts were made to introduce square dancing in schools as a co-educational activity that a built-in resistance was already there and waiting.

The fact that the average classroom teacher was surfeited with normal curricular responsibilities meant that when square dancing was a part of the program it was often presented in a most unsatisfactory manner. We've seen some rather "unique" displays of square dancing as interpreted by those who tried to learn the calls and rules for square dancing from less than adequate texts. Until recently, square dance records designed to keep the classroom dancer on a par with his square dancing parents were virtually unknown. The record series that was available, instead of teaching square dancing, simply taught a few dances and these were often routines that would tend to embarrass rather than to encourage the young dancer.

Thanks to the imagination and foresight of several organizations and a number of dedicated individuals, all of this is changing. In many areas in-service programs are made available to school teachers. Records are recommended for the classroom and in some instances special collections are recorded with the prime purpose of making the teacher's job less complicated while presenting the very best in recorded square dancing instruction.

This month the Gold Ribbon Report looks toward those individuals involved with the actual development and presentation of square dancing within the schools. We've asked Dorothy Shaw, a guiding light in the Lloyd Shaw Foundation, to explain the exciting new fields being uncovered by that group. Kirby Todd, a pioneer in the field of square dancing for the college student, adds his story. Jack Murtha and Bob Ruff, both accomplished callers and both deeply involved in the field of education, present a teaching program designed for the young people in the schools today.

The future is bright for this particular phase of the activity and much good is in store for our young square dancers of the future.



SQUARE DANCING in the SCHOOLS



*Jack Murtha
with Bob Ruff*

WHAT SHOULD square dance instruction in the elementary and secondary schools accomplish? Can teachers who are not callers and, in fact, who don't even square dance do a good job of instructing modern western square dance?

As the instructional series of albums "Fundamentals of Square Dancing" were developed, these questions were of great concern. It was decided that (1) the square dance program in school should closely parallel a beginner's course as taught by our better caller-teachers; (2) that a person learning from the albums should be qualified to dance to any caller as long as that caller limits himself to the material covered; (3) that the beginner should develop the habit of dancing in rhythm with the music; (4) he should use styling correctly, and (5) should be aware of the team nature and proper etiquette of recreational square dancing. These albums represent an attempt to develop both square dancing skills and square dancer attitudes.

The albums have already proven their ability to do this in several schools. Teachers teach their classes using the Level 1 album. For a culmination they invite a skilled caller to call a party for their class. If he limits his program to the thirty-five calls taught by the Level 1 record, he finds he can call a two-hour party without boring walk thrus or teaching calls. Several callers in California have volunteered their services to call parties for school classes and all have expressed surprise at the competence of the young dancers taught by a

classroom teacher using records!

In one school recently the Level 2 album was introduced to students who had learned all the Level 1 material the previous year. It became apparent that the more skillful school boys and girls become, the better they like square dancing. By the time this group of juniors and seniors get through the Level 3 album, many attitudes about square dancing will have changed.

What should the program accomplish?

Most teen-agers will not join teen-age square dance clubs nor will they form clubs of their own. It is probably unrealistic to expect large numbers of these students to do so. As an example, although over 2000 students in a large high school may have had square dance courses and even danced to live callers, there may be only 30 or 40 of them who will go out and join local beginner classes and ultimately join square dance clubs. Why bother then for so few?

One of the purposes of square dancing in schools is to give the student a chance to experience this recreational activity so later in life he may choose it among those he liked best for his hobby. We want to change the prevalent kind of square dance instruction that at times does more harm than good. Instead of instilling a favorable feeling for square dancing, kids sometimes dislike it more after instruction than they did before they started. The image of square dancing that youngsters carry away from class should be one that encourages the student to say sincerely, "I liked

that and I want to do some more."

The school square dance program's main purpose should be to change the image of square dancing among young people — all young people. Instead of expecting immediate results from school instruction in the form of next year's beginner class prospects, a longer range goal should be considered. If a negative attitude many of our youth have toward square dancing can be changed, we should see more one-night-stands requested by youth groups, more enrollees in college courses, and a more willing acceptance of invitations to join classes when asked as young married adults.

As to question #2 (asked in the opening paragraph) the answer is yes! Teachers, square dancers, parents, church leaders, recreation leaders can all do a good job of introducing people to square dancing whether or not they personally are callers. However, no square dancer really finishes a course until he has danced to several callers and the help of live callers in the program is essential. The unique advantage of these records is that a non-caller can teach everything necessary so the caller can come in for just one day and call a party.

There may come a day when square dancing is so well taught and so well liked that people anywhere, anytime, can get together and dance

Furthering the improvement of instruction of square dancing in schools has been a personal ambition of Bob Ruff for many years. His first series of long play albums for the "Student Dancer" are in use throughout the square dance world. His second series, "Basic One, Two, and Three," reflect refinement in the progression of movements that makes for more comfortable learning experiences.

It was through the use of the "Basic" series in all of Sutter County Schools in California that Physical Education Consultant Jack Murtha and Bob Ruff became acquainted. Their mutual interest in the development of a modern square dance program for all schools, at all grade levels, led to their present series, "The Fundamentals of Square Dancing, Levels 1, 2, and 3." This series encompasses all of the movements of basic American Square Dancing as recommended by the Gold Ribbon Study. Levels 1 and 2 have been released and Level 3 is scheduled to be finished by September, 1969.

for fun at picnics, reunions, family parties and in the middle of a school prom! People can get up an informal softball or basketball game, go swimming and play volleyball without a coach or teacher to help. Why not square dance?

How can square dance callers and square dancers help to change school programs?

Teachers like the new techniques for square dance instruction. For years the only records non-callers have had available to use in teaching beginners were of the traditional visiting-couple variety. New records which teach calls rather than dances are making it possible for non-callers to "teach it like it is!"

Helping people change to new materials is a fascinating challenge. Teachers who are comfortable with a set of instructional materials often are reluctant to switch until someone convinces them that other materials offer real advantages to their pupils.

Examples of successful methods by which square dancers and callers have helped:

- A school teacher in the Sacramento area, hearing that local callers might be willing to call for school classes, called Ivan Hasbrouck, President of the Callers Workshop. Ivan volunteered to help her and asked her to teach her pupils the calls on a new record. He furnished her a copy of the new album which she used for three weeks with her classes and then he spent a day calling for all these youngsters. By limiting his calling to the 35 calls learned by the pupils, he called a party type dance greatly enjoyed by all!

- A school consultant in Redding asked for a physical education workshop which would include techniques for teaching square dancing.

Fifty teachers attended and caller Ken Bishop helped them use a new record to learn a limited number of calls. Then he called for them using only the calls learned.

- Five coaches from Roseville High School enrolled in an extension course requested by the Sacramento Valley Dancers Association and the Callers Workshop in cooperation with the County Superintendent of Schools. The coaches were so interested they learned a little about calling and did such an enthusiastic teaching job that over 600 students showed up on their party night concluding the unit.

- Teen-age members of a square dance club told their teacher in Arbuckle about new records for square dance instruction their club was using to interest prospective dancers in an upcoming beginner's class. Their teacher contacted Roy DesCombaz, President of the Par Four Squares club, who volunteered to help the teacher teach a two-week unit in square dancing. At the end of the unit a caller friend called a party for the class and created so much interest a group of teen-agers continued meeting for several weeks and a new teen-age club may yet be formed.

- The Santa Clara Valley Callers Workshop decided they wanted to spend some of their

surplus funds to improve square dance instruction in local schools. A committee asked school personnel what could be done to help and as a result the Workshop will pay callers to help with school functions, has had their top choreographers re-write popular singing calls to correspond to the calls being taught and will co-sponsor a college extension course in the fall.

- The Southern District of the California Association for Health, Physical Education and Recreation asked caller Bob Ruff to present a session at their annual conference attended by 500 teachers. Bob taught the teachers how to teach with new records and then called for them using specially written dances, limited to the calls taught.

The same general technique for helping teachers change to new materials has proven itself in many school districts. Interested dancers and callers have helped teacher friends get acquainted with new materials, the teacher has used records to teach her class to square dance and a caller has helped by calling a party for the class.

This is all only the beginning, but it would seem, from the outstanding results, that it is a start in the right direction.

One Facet of the Work of the Lloyd Shaw FOUNDATION

*Dorothy Stott Shaw, Executive Secretary,
The Lloyd Shaw Foundation, Inc.*



AS MANY PEOPLE probably know, The Lloyd Shaw Foundation does not look on dancing, or even specifically, square dancing, as a hobby, limited to clubs and festivals and groups of persons old enough to vote. From the beginning we started out with Lloyd Shaw's conviction that dancing is necessary to a good life, and perhaps even necessary to life itself. Rhythmic movement is fundamental to physical, mental and spiritual health; from

the *beginning!* You can almost say that the human creature "dances" even before he is born, turning, as he does, with great freedom of movement, on his own axis, to the syncopated rhythms of his own and his mother's heart.

Some psychologists think that the sudden cessation of these rhythmical movements may be responsible for a surprising amount of the trouble we are in. A long time ago, when a

child finally stood on his own feet and stepped out, he went right on dancing through his lifetime. But few people today, especially in the public school system, are very much impressed with dancing as a part of education. Competitive sports — yes.

So the Lloyd Shaw Foundation set out with an educational goal that could be divided into three self-imposed assignments:

1. To develop a curriculum, beginning with young children, carefully structured to follow the historical development of our national dance; realistically graded, and having as its final goal the adult American folk dance at its best.

2. To make this curriculum available in units corresponding to public school grades, with all the materials necessary for teaching and dancing the curriculum in a single package-deal: records, manuals, indexes, etc.

3. To develop young teachers who could instruct and demonstrate these dances at the proper grade levels.

In the four and a half years since the organization of the Lloyd Shaw Foundation we feel we have made interesting progress. (We have made progress along other lines also, but let us stick to dancing in the schools.) To go back to . . .

1. It took us three years, under the supervision of Mrs. Mary Jo Bradford, to work out a curriculum for grades 1 to 6. We have always worked with student teachers and uninstructed children together. The techniques have been positive, not theoretical — on the floor rather than on paper or around a conference table.

2. By the fall of 1968, the curriculum for grades 1 to 6 existed as planned, in an eight-pound unit, with 33 records containing music for 72 dances and with simple and explicit instructions in an attractive manual. Having very little money, we have moved cautiously. We are not in business commercially; we are supplying a service, and we feel that point 3 is absolutely essential to its functioning. A single demonstration can bring ordinary materials to life.

3. Developing young teachers has been a challenging and delightful experience. From the beginning, of course, we indoctrinate them with the philosophy of dance as an essential part of living. We feel that this *conviction* about dancing is even more important than being able to teach dances to children or young



Dorothy Shaw

If ever there were a completely unselfish individual whose very life is dedicated to this activity of American Square Dancing it would have to be Mrs. Lloyd Shaw. The great spark of the American Square Dance fanned by Doctor Shaw in the 1940s was shared by his wife Dorothy. Together they traveled from one side of America to the other with their Cheyenne Mountain Dancers in "opening the door" of this activity for so many who were reaching out for it. Today Dorothy keeps the spirit of the "Shaw Dream" alive with the Lloyd Shaw Fellowship and the Lloyd Shaw Foundation.

adults in the presence of an audience. Where do we get these potential young teachers? Out of colleges. Undergraduates who have been working on dance, preferably American folk dance, in well-taught college courses are acceptable either in our University workshops or as lucky members of the Lloyd Shaw Dance Fellowship, which is the lively little nucleus of dedicated people left over from the Lloyd Shaw "Summer Classes" at Cheyenne Mountain School in the 1940's. As we grow older, we boldly add people who may be as young as 19! We try to maintain a membership 20% of whom are under 25.

The college undergraduate who takes one of our workshops at Colorado State University as a student, may come back the next summer as a cadet, and the next summer as a paid instructor. By that time he is a teacher himself, ready for assignments of his own. Some students still in college go out in groups demonstrating our Elementary program. They are most effective. But many are already working alone, very resourcefully, in the situations in which they find themselves.

The effect of having college students and young teachers in the Lloyd Shaw Dance Fellowship is mutually rewarding. The young ones

are often given tasks that are commensurate with more experience, but they come through beautifully, knowing that we are working shoulder to shoulder beside them.

We are now working on a little kindergarten Kit: some twenty dances with all the records and instructions in a little case. We won't have anything to do with a record larger than 7 inches. It is a nuisance, but what we can't find we make, for the Kit must be small and light enough that one of the children can carry it to the gym! This kit will be ready in August, and the first Kit, which will be designated for research and evaluation will be put into the hands of a girl who took the Elementary School Workshop at CSU in 1968, went out to teach kindergarten the following school year, and has merited membership in the Lloyd Shaw Dance Fellowship in 1969. She is only about 23 but we feel her reactions will be valuable to us.

We are not a large outfit, holding sessions all over the country. On the contrary, we are feeling our way slowly under some very great leadership on the part of our staff, confident that if we hold onto our convictions about dance as joy and life-long learning in movement, we shall put out branches. We hope to be able to staff week-long workshops at four reputable universities by 1972. Short workshops are another matter; we do these all the time. Kirby Todd, of Illinois State University had become so expert at this that he is in constant demand. Sometimes he sends his own students who do a creditable job.

We had an amazing workshop in Fort Worth, Texas, last winter for the members of the Texas Boys Choir, generally acknowledged to be the finest Boys' Choir in the world. What do you do with 60 boys aged 10 to 14, who can sing like angels and can't dance a step? And no girls! We had an all-star staff at that one, assembled from an Elementary workshop at Texas Christian University the day before. It was a tremendous experience. From the electrifying Grand March that started it off to an Indian War Dance, it was American, demanding, fun. And it did not end there. The boys will have continuing instruction from Mrs. Bradford this summer. Will it contribute to good adult square dancing later on? Of course. Have you noticed that the best square dancers are often folks who did a lot of simple folk dancing when they were kids?

Every year, in May, the members of the square dance club of the University of Colorado (not to be confused with Colorado State, where we have our workshops) come to Colorado Springs on a Saturday for what they call their "One-Day Workshop". It is modeled on the great week-long Lloyd Shaw Dance Fellowship. Former "Calico and Boots" members who are now pillars of the Lloyd Shaw Foundation come with them as sponsors. This is an intensely intellectual, vividly active day's work, climaxed by a good square dance in the evening to which we invite any friends who may be in town. It is a square dance club in an academic atmosphere. They never forget it and yet they themselves are responsible for it.

It should be noted that our young teaching students, or graduate students, are almost never physical education majors. They are or are planning to be *classroom* teachers, at levels from kindergarten through high school.

This summer, at the Fellowship, we plan for some of our young student teachers to devise and carry out workshops for the young children of some of our members, to be evaluated by the old pros. So, you see, our age range in the active Foundation goes from *three* to beyond *three-score-and-ten*. We think we have the generation gap completely licked and we hope that we are helping square dancing. What we ourselves are learning is inestimable.

The original stimulation of square dance interest back in 1947 and 1948 is with us again. In the beginning of the "boom" period it was Dr. Lloyd "Pappy" Shaw. His work was accomplished through his books "Cowboy Dances" and "The Round Dance Book", his Lloyd Shaw recordings, The Cheyenne Mountain Dancers and his summer classes for Callers and leaders held in Colorado Springs. From these sources grew a great and healthy activity enjoyed by millions in all parts of the world.

Today, more than 10 years after the passing of Lloyd Shaw, his name and his dreams are kept alive by a dedicated organization. The Lloyd Shaw Foundation is supported by individuals who believe in the work this fine group is accomplishing. If you are interested in learning more about their projects you may write to them in care of their Executive Secretary, Dorothy Stott Shaw, P.O. Box 203, Colorado Springs, Colorado 80901.

Square Dancing in the SCHOOLS is Different!

By Kirby Todd
Instructor in Physical Education
Illinois State University, Normal, Illinois



A STRONG personal philosophy develops only as a result of years of experience, of trial and error, of failure and victory. In 25 years of teaching American Dance in the public schools at all levels, some decided methods of teaching evolved; a literature of materials suitable for each age group came into being; and a highly opinionated "no-no" grew that may be controversial.

I do not believe in square dancing in grades K-6 on the whole. The tremendous range of materials, from Singing Games to International Folk Dances, is so great that young formulative years can well be spent in these joyous activities. Gorgeous folk music, the basis for many a symphony and opera, is pure bonus to children whose souls hunger for this art. The square form is easily taught in the Scandinavian "Gustof's Skol", the German "Man-in-the-Hay", or the English "Cumberland Square Eight". If there is no dance program beyond the 6th grade, then it makes sense to introduce simple American Squares or Split the Ring varieties; visiting couple; or star figures, such as "Venus and Mars."

John Bradford, of Denver, and I, as co-chairman of the Educational Guidance Committee of the Lloyd Shaw Foundation, recognized out of our first workshop in "Methods of Teaching American Dance" at Colorado State University in 1965, that elementary, secondary, and college teachers in the same class presented too wide a student range. The next year, Mrs. Lloyd Shaw and Mrs. Mary Jo Bradford headed an experiment at Colorado State working with a teaching team including Robert Howell, Cleveland, and Enid Obee Cocke, Boise, in elementary school dance. They have worked with laboratory groups of children from grades 1-6 to determine the best progression

of dances for each grade, the best dances, the best records for the best dances. During the next two summers, classroom, music, and physical education teachers enrolled in the course for credit, and study and research were continued.

In August, 1968, a kit of records containing 72 dances was produced by the Lloyd Shaw Foundation in an Elementary School Curriculum. The records are filed and indexed in a metal case with a manual to accompany them.

The program is basically one *leading up to* the introduction of American Square Dance. Basic two-step, polka, and waltz are taught as well as a delightful roster of folk dances, action and singing games beloved by generations of children.

In junior high, with a solid background in folk forms, students are ready for a good basic American Square Dance program danced with

Kirby Todd is just one of many dedicated individuals whose work in our schools has helped to perpetuate the American Dance form. Working with College and University students affords a valuable opportunity to reach hundreds of thousands of the square dancers of the future. So many of these young college students are themselves studying to become teachers and instructors. That they should be enthusiastic over square dancing is only natural. However, it goes deeper than just a passing enthusiasm. If these young people are properly grounded in the correct rudiments of the activity, many of them (especially those who are physical education majors) will see to it that a proper brand of square dancing is carried on. The importance of this phase of the activity cannot be over-emphasized.

style and enthusiasm. Co-ed classes are absolutely necessary for this unit to continue the natural relationship between sexes the students have had since first grade.

More advanced dances in squares, rounds, contras, mixers, can be used in regular P.E. classes in senior high. Again boys' and girls' classes should be combined, with the men teachers taking an active lead in calling and teaching. All-school parties with a square dance theme could spark interest and culminate the work of the unit.

On paper it would seem that thousands of college students could take Proficiency tests and earn credit for physical education requirements in American Dance. Not so — at least I have not found this true at Illinois State University in the past 5 years. Most of the young men in the co-ed American Dance classes have never had any dance experience in the public schools at all. More girls have had some square dance experience in their elementary or high schools. Mostly, they have to be taught from scratch. If they have had square dance, they skip, or tromp, or have developed rough, awkward movements entirely contrary to scientific body mechanics or beauty of movement.

At the college level, basic rudiments of all rhythms must be taught from the beginning. Students have no idea of the closed dance position, much less skill in the waltz. Maybe in these courses we get only those students who feel a lack of knowledge and have a desire to learn. At any rate, last year, out of a student body of 11,000 there were 1700 enrolled in American, folk, social dance classes.

Decidedly, then, the materials and type of instruction vary from those given to adults out in the world striving to find a berth in a modern square dance club. In the university our concern is in the proper body mechanics, in rhythm, in grace, in smoothness and logic of form more than in the latest figures and terms. Many of our university students are going to

A CONSTANT GOAL

This report marks phase one in a continuing educational project. In the early 1950's Sets in Order produced a fifteen-minute sound and color motion picture designed for use in the schools. Now outdated, the film will one day be replaced by a new training motion picture. In addition, as new methods are developed for the presentation of square dancing to those in the schools, you will read about them in Sets in Order. Reports on successful in-service-training programs will also be a part of our continuing service. We invite those close to this phase of the square dancing activity to keep us informed so that, in turn, the Gold Ribbon Committee may pass this information on to others who are interested.

be teachers in the schools and "Spin the Top" would scarcely relate to their needs.

The American Dance training in schools is much more disciplined, yet it need not be less fun. It is not geared to train the individual for some future, mythical club in the community. The new figures change so fast that a six months' lapse in dancing presents a bewildering array of brain-washing terms as impenetrable as a brick wall.

American dance as a tradition, and its history, philosophy, background are of much more pertinence to the school situation. Intellectualization of the dance, analysis of patterns, forms, movements are of more importance than memorization of terms from new experimental labs.

Instead of the university trying to follow fads current out in the world, it would be better to train leaders at the university level to raise standards in the style and beauty of our national dance, and to bring dance back into recreation rather than to continue to allow the drift toward a segregated specialization.

NEXT MONTH

The Gold Ribbon Report zeros in on the very foundation stones of American Square Dancing when it takes a look at the subject of Research and Tradition. Committee Members Don Armstrong, Ralph Page and Dorothy Shaw, along with some of the other leading authorities in this field, will present their recollection and suggestions for building a strong future on the knowledge we have gained over the years. In addition, there will be a good collection of mid-summer specials to excite your reading.

THE DANCER'S *Sets in Order* WALKTHRU

FASHIONS at a FRACTION

Does your club have a sagging treasury?

Have you outgrown some of your square dance outfits?

Is your club going on a trip together and looking for ways to raise money?

Are you interested in square dance fashions?

Are you game to try something different?

Shoot two arrows into the bull's-eye at once and plan a FASHIONS AT A FRACTION or a SECOND FLING FASHION SHOW.



This is a fashion show of used, but useable, square dance clothing. And we put the emphasis on useable. All items should be clean and in good condition.

This is a time for the ladies and the men to scan their closets and clean out those items that (1) no longer fit, (2) they're tired of, (3) don't suit their new hair-do or hair-color, etc. It also is the time to check friends who no longer are dancing and who may have several suitable items they would be happy to donate to the cause. Encourage members to bring out-moded lengths as long as the rest of the outfit is suitable. Remember a hem can always be taken up.

Plan an attractive setting with a stage or raised area where the models can be seen easily by the audience. Invite lots of guests to your dance. It will swell the size of the buying public and they'll have a good time to boot. Have suitable background music and an alert emcee to keep up the tempo of the program.

If you have many club members participa-

ting you may find it will be most successful to have them in the audience when they're not on stage. Anyway they'll probably want to see what is being offered for sale themselves. Do encourage everyone to take part, especially the men. The gals probably won't need too much selling.

Dresses, capes, petticoats, jewelry, shirts, pants, ties, jackets, etc., all would be items worthy of finding a new owner. Set a limit on what will be asked, determining this ahead of time when you know how much merchandise will be featured. Perhaps \$5.00 will be the ceiling, or perhaps \$1.50. Keep the sales tags down and your quantity sold will go up. Remember it is a "clearance" fashion show and the proceeds are going for a worthy cause. Intrigue your audience with unusual prices. \$1.39 for a petticoat or 18c for a tie or \$3.27 for a pair of trousers.

Have a committee make placards out of bright cardboard stating the size and price of an item. For example a dress might read: Size 12 — \$2.50. The placards could be pinned to the back of each model or fastened with a cord to slip over a person's head.

If you present your Fashions at a Fraction at the end of the evening, be sure you can remain in the hall long enough after the dance for everyone to complete his purchases. If you feature your Second Hand Show in the middle of the evening, set aside an area to display the items during the balance of the party.

Have a treasurer on hand to handle the transactions. Be sure he has plenty of change. Also provide hangers and/or paper bags to transport the purchases home.

This could be a wild and fun party as well as a successful means of raising money. It might even work at a Festival or Open Dance with careful pre-planning and the right mood and setting.

WHO Square Dances? WHY Every Body!

THE HEART of Utah square dancers recently published the following to increase attendance at their club dances. Thought-provoking and yet delightful in its nature, the copy could easily be adapted to fit square dancing anywhere. For your clarification, Sanpete mentioned in the article is the name of the local county in Utah.

It Happened This Way

Once upon a time, in Heart of Utah land, there were four real nice couples who were searching for a good, clean, wholesome, recreational activity for themselves and their companions.

Their names were Any Body, Some Body, Every Body and No Body.

In the beginning No Body knew that there was a lot of pleasure and a lifetime of friendship for couples who were willing to band together and support each other in friendly dancing fun.

It was Some Body who first had the idea that Square Dancing was the answer to their recreation need. Some Body had heard that it was an activity of pleasurable exercise at moderate cost and friendly association with wonderful people.

So Some Body told Every Body about Square Dancing, and Every Body met at the Sanpete Square Dance Hall. They danced and shared ideas and made friends, and Every Body had a wonderful time, and Every Body was happier than ever before.

And whenever Any Body was afflicted by illness or borne down in sorrow, Every Body came to the rescue with good wishes and cards and flowers and love.

Well, one day Some Body decided that they were not going to go Square Dancing. So they remained at home, only for one night, they thought at first.

Now this made Every Body very unhappy because Any Body could not dance with No Body. They could not form a complete set.

At the same time, Some Body was unhappy also because remaining at home was not their answer to recreation either.

Now as it happened, Any Body was not about to give up easily, but continued coming to the Sanpete Square Dance Hall where the good old times had always been held. And Some Body kept coming also, because of the fear that one day No Body would be the only one there, and the thrill of Square Dancing would come to an end in the Heart of Utah.

Finally Some Body got the message out to Every Body that there was still much friendship and dancing pleasure in the wonderful challenge of Square Dancing, and Square Dancing was not dead but was very much alive. Alive with fun; alive with friendship; alive with living, laughing, loving people. People filled with the enthusiasm and eagerness it takes to make new friends and renew former friendships through the universal friendship of Square Dancing.

So, as was sure to happen, Every Body came to the very next Square Dance and it was wonderful! And the Sanpete Square Dance Hall rang out with music and laughter. And the Heart of Utah beat excitedly and enthusiastically. And former friendships were renewed and new friendships were made. And the future of Square Dancing throughout the area was happily assured forever and ever and ever.

And strangely enough, No Body was amazed at how it all could happen.

DON'T BE A SQUARE OUT!

Bernice and Larry Prior of Roseville, Michigan, recently hit upon an idea which went over so successfully that they plan to repeat it. Perhaps it is something that would help out in your area as well.

The Priors' Beginner Class was about halfway thru its lessons and had decided upon an extra dance some Saturday evening. To make it seem more like a party, the Priors decided to invite former square dancers who, for one reason or another, had dropped out of the activity.

A mimeo'd invitation was made up with the title, "Don't Be A Square Out!" But the clincher came in the two attached pages which listed all the basics to be called during the evening, along with a simple definition of each one.

An encouraging invitation to former square dancers.



Three squares of dancers who had not danced for two or three years attended the event and commented that the list of calls and explanations they received gave them courage to come back and helped refresh their memories. In addition many of them decided to join the class at the mid-point and become active square dancers once again.

Besides the class members and former "square outs", several squares attended the party just "for a relaxing evening."

This type of dance and the pre-planning indeed has merit; note the results.

A THOUGHTFUL IDEA

The Red Rock Ramblers hold a square dance each Saturday night during the summer months in Lyons, Colorado. Visiting square dancers report that the club members are particularly friendly and that all out-of-state guests are treated like royalty.

Sometime during each evening, the guests are grouped together and a picture is taken. The next winter a copy of this snapshot is mailed to each visitor with a note indicating where each person came from. Also included with the picture is a program of the club's dances and callers for the next summer.

Our correspondent was so pleased with this procedure that she and her husband made a special point of traveling several hundred miles to dance with the club the following summer. And this past winter they received another group picture.

No need to mention this but undoubtedly this gesture of friendship of The Red Rock Ramblers must result in repeat visits from many square dancers. Thoughtfulness does pay off.

The WALKTHRU

BADGE OF THE MONTH



From the midst of the green hills of Pennsylvania comes the badge of the Perryaders Square Dance Club. Formed in August, 1964, the group elected to silhouette Perry County for the outline of its badge and also use the name as a basis for the club title.

A gent's boot and a lady's slipper emphasize the square dance activity on the cheery green and white badge.

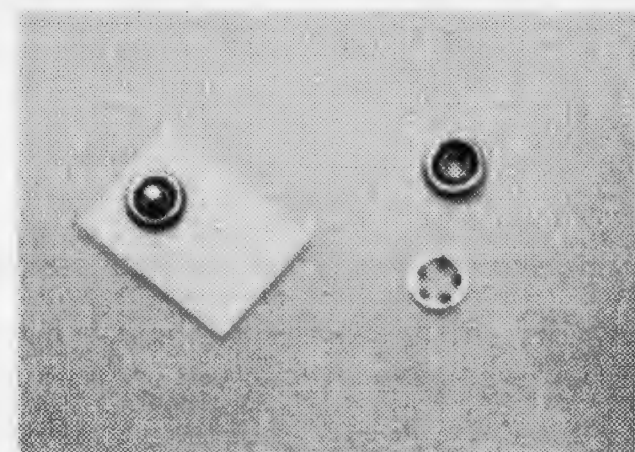
The Perryaders invite one and all to join with them on each second and fourth Saturday, meeting respectively at the Perry County Grange and Meadow Grove Park.

A PIN IS NOT NECESSARILY A PIN

Jane and Walter Bailey of Salem, Oregon, have come up with a new twist for attaching badges to "my lady's gown", and pass along their ideas for your consideration. It all began when Jane found that many of her badges were leaving permanent holes in her dresses. And yet she seldom square danced without wearing some type of a name badge. What to do?

Here's what the Baileys did. They invented a "no pin gadget" made of snappers, grippers, grommets or klikits (take your choice of names). You will be familiar with these items

A piece of plastic has the stud and post attached to the top of it. The socket and ring which will be attached to the dress are shown separately in the picture.



The WALKTHRU

as they are used on many western shirts in place of buttons.

These snaps come in four parts: a socket, ring, stud and post. The Baileys attach the ring and socket half of a snap to each of Jane's square dance dresses at the spot where she wears her badge. The other half, the stud and post, is hammered into the top of a small piece of clear plastic. A suggested size for the plastic is 1" x 1½" and approximately 1/32" thick.

Any badge can then be pinned through the plastic and snapped to the dress.

One question which might arise is, "But what if you don't wear a badge? You have a permanent snap attached to your dress!" Jane's answer is that she always wears a badge, but if for some reason she decides not to, she simply fastens a tiny floral brooch to the snap.

Jane Bailey models her "no pin gadget", wearing a Sets in Order Asilomar badge!



And, anticipating your next question, the floral brooch, too, has a snap on the back of it glued to place, so again, no pin holes in her dress.

DANCER'S QUESTION BOX



Question: Why, oh why, do some callers make their patter tips so long? We timed one dance the other night and found we had danced almost 20 minutes on just one routine. We like challenge but this is ridiculous.

Answer: We don't really know why, but here are some thoughts on your question. First, we would agree with you that one overlong tip certainly doesn't constitute challenge. More likely it constitutes exhaustion.

We've talked with several callers about your question and find that almost unanimously they are not in favor of long, drawn-out tips, but they also admit to getting carried away. It seems this happens quite easily when a caller is workshopping some particular movement. He gets started and finds that (1) either the floor isn't getting the movement and he wants the dancers to master the call and so keeps trying or (2) the floor dances the figure so well that the caller gets inspired to try it from one set-up, then another, then another, and so on.

Of course the exception to this may be the caller who simply does not use good judgment. And then the dance and the dancers are in for trouble.

If this happens at your regular club dance, why not bring up the subject at an Executive Board Meeting and discuss it with the club caller? Perhaps no one has ever mentioned to him that some of his tips are too long, and he may feel that's the way the club wants to dance. Bring him into your thinking; talk it out together; and then if you're all in agreement and he still gets carried away sometimes, perhaps his wife or someone on the Board can have a pre-arranged signal from the floor meaning, "cut it short; we're getting tired."

There's not much you can do about this at an Open Dance or a Festival. However why not express your views in writing to your local callers association. If they're in agreement they can disseminate the suggestions to all their members who may be the ones calling for these larger affairs.

Here's a place to apply the show business motto: Leave them wanting more. If a caller has a good thing going, even during a patter call, he'll be wise to stop before he's exhausted all the dance possibilities or the dancers. Leave the audience wanting more and they'll be back next time.



Saddle Bags and Their Dancing Nags of Colorado execute a Lines of Four Pass Thru

They're Dancin' on Horseback

By Fred Staeben, Palmer Lake, Colo.

HISTORY TELLS us that for many years the horse was used by man for activities ranging from carrying the soldier in time of war to ploughing the fields in time of peace. In recent years the horse in the United States has come to be known as a pleasure animal and as we travel around we can find groups of people using horses for square dancing. We have one such group in the Colorado Springs area.

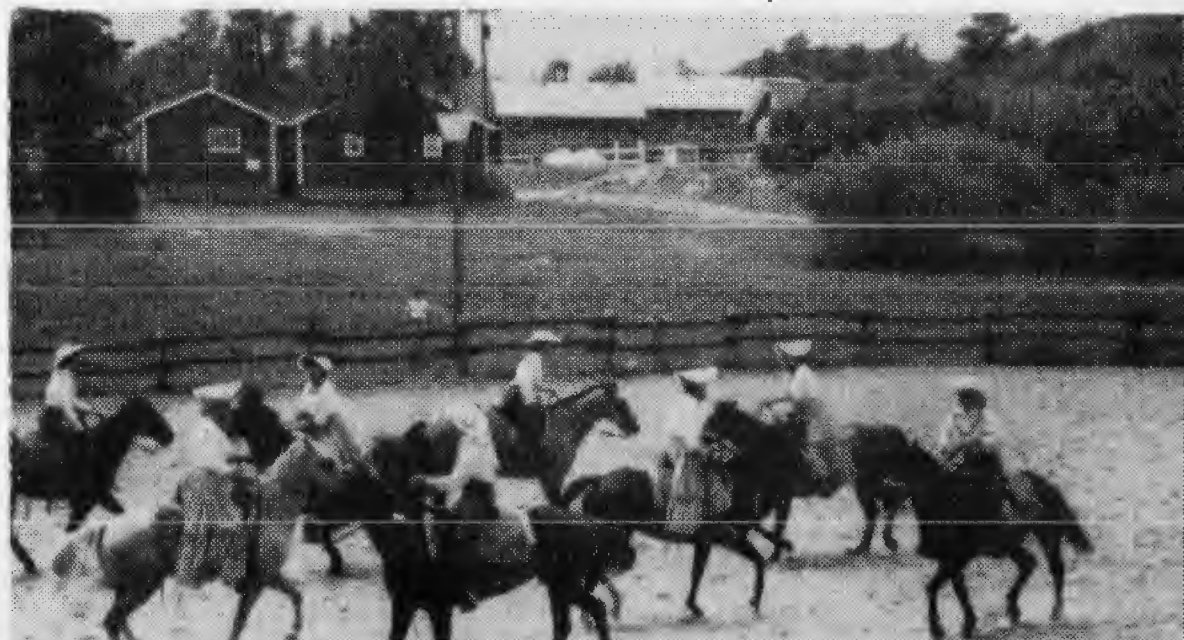
The "Saddle Bags and Their Dancing Nags" have performed at several horse shows including a USAF Academy Gymkhana, an Arabian Horse Show, the Pikes Peak or Bust Rodeo, the USAF Holiday from Danger Carnival and several local parades. The group consists of nine young ladies — a flag-bearer and four dancing as ladies, four as gents. Ladies, "gents" and horses are appropriately attired and make a very attractive square dance group. As caller for the group, we rehearse and work their square dance routines at the USAF Academy stables.

One thing interesting to note is that if you start a horse dancing as a man you should never switch and require that horse to take a lady's position. Horses are creatures of habit, too, and learn by doing.



Now here's a hard one. Four Men a Right Hand Star. Pick up Partner and Promenade Wrong Way 'Round.

Horses and riders perform a Double Pass Thru





The Dancer Looks at SQUARE DANCING

By Madeline Allen

WHY GO TO SQUARE DANCE CONVENTIONS?

FIRST, HAVE YOU ever been to a big square dance gathering? Have you ever spent a weekend with thousands of other enthusiasts, dancing, talking about dancing, watching the dancing and being watched while dancing? If you have, you can stop right here. You don't need any encouragement from me to go again.

Making friends — that is the secret. We don't go to Conventions any more to learn new dances — anything good gets spread around all too quickly anyhow. We certainly don't go to get "high level" dancing — the level of any big group is never as good as in our own clubs. We don't even go to hear the top callers any more, because we can hear them better and more comfortably when they call in our own areas.

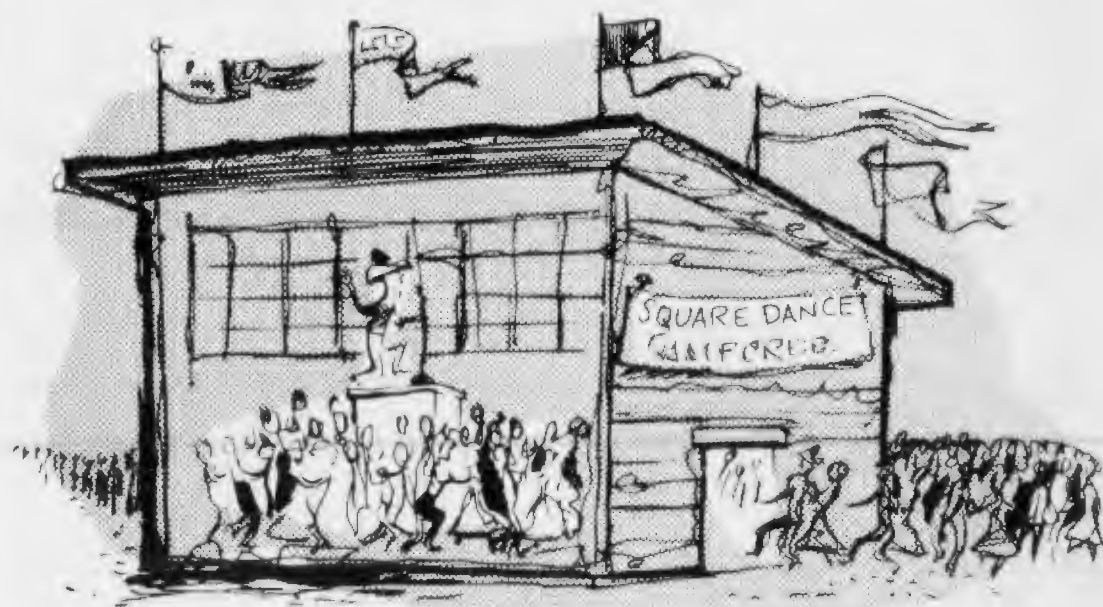
But there are two things about a Convention you can't get any other way — the thrill of meeting new people from all over the country and making permanent friends of them, so that at later Conventions they will be Old Pals, and the special sort of lift that comes with any enthusiastic crowd activity — the feeling of being part of something tremendous and exciting.

To me, there are two high moments at a Square Dance Convention, each based on one of these thrills. There is the moment when you first walk in the door of the Convention Hall where you register and are greeted with open arms by a bunch of Old Pals from across the country that you haven't seen since the last Big Event you all attended. We're off. From then on, the excitement builds up until the other big moment at the end of the Grand March, when the entire mass of dancers is on the floor and you can really see what a big

thing you are a part of; only an incurable sourpuss could fail to feel that lift.

Of course it is perfectly possible to attend Conventions and never meet anyone. You can go with your own square, dance only with people you already know, stay out of the Grand March because your square might be split up, and go home and complain about the crowded floor and low level. If that's the way you want it, all right for you. But if you'd rather try it my way, here are a few suggestions.

Go in a bunch if you want to and stay in a motel together, but the moment you enter the hall, separate. Agree never to join a square with more than one couple you know in it.



Introduce yourselves and find out where everyone else comes from. If one couple messes up a "Spin The Web", you'll feel a lot more sympathetic if you know that they are from some remote outpost in Alaska, where they dance only to Jonesy's earlier records. Maybe you

can be a real help to them, and send them back home with records and books and a determination to take up calling themselves. Maybe the fellow who pushed you thru a new figure isn't just a loud-mouth; if you only knew it, maybe he wrote the thing himself. Did you read his name tag? You could meet just about anyone in a square at a Convention; that's part of the excitement.

Another piece of advice — don't skip the daytime sessions. Even at a Convention, Saturday night is Saturday night, only more so. But all day long there are things going on that you won't find anywhere else. There are Workshops where you can get a closer look at a Big Star introducing a new figure, or panels where you can hear discussed on a nation-wide scale the same problems you argue

about at your own Club board meetings. There is dancing going on all the time — not so crowded as at night, with callers who may turn out to be the Big Stars of tomorrow, and you heard them "when". There are all sorts of exhibits, and booths to buy practically anything connected with square dancing, or just to look at and ask advice about. In fact, our own system is to dance and talk and look and listen all day, and then sit out most of the evening dance and rest.

After Parties? That depends on your stamina. You can go on all night if you want to — but then maybe you'd miss the next day. Whatever you decide to do at a National Convention, it will be Bigger and Better than anywhere else, and you'll never forget it.

"Seattle is fine for '69!"

There's such a thing as "gimmicking a group to death" on the dance floor. How can you develop an atmosphere that will lead to happy dancing situations? Here are some possible methods.

DIALOG

BUILDING DANCER REACTION

MARSHALL FLIPPO

•

FRANK LANE

•

BOB PAGE

Being able to work with people — with human beings — to impart to them your ideas, to encourage them to follow your instructions and suggestions, is just about as basic to square dancing as it is possible to get. Only the caller who naturally gets on well with others or who specifically trains himself to do so, can really do the job successfully. This month we question three well-known callers on this subject and the first thing we asked them was how to "lift" a group that seems disinterested, that seems to have no spark.

Marshall Flippo: I don't consider myself much of a speaker so I rely on the dances themselves

to liven up a group. If this doesn't work I have gone to the club president to ask if a mixer will be all right. If he seems to think it is, I will call a mixer. This sometimes seems to relax the dancers a little and they start having a better time.

Lots of times, tho', I just keep plugging along and they never do get really exuberant. I even find groups that change in character from year to year — one year they are exuberant; the next they are not. It's hard to explain and even weather or the caller's physical condition could have something to do with the atmosphere being harder to liven up.

Frank Lane: It would be nice to know the

whole answer to this. And I'm not even sure if the low-excitement level is bad. There are some groups that receive their enjoyment differently than others. Because a group is dancing with fewer outward signs of exuberance doesn't necessarily mean they are not enjoying themselves as much as the group that stomps and shouts. Both groups have fun in their own way. I try not to worry too much about it but give the maximum enjoyment of which I am capable.

Bob Page: I go right back to programming for my answer. When I feel that a group is quite "down" starting the evening, it is probably due to the fact that they may be tired or it's been a hot day, something like that. I have certain calls I feel are very rhythmical, rabble-rousing tunes and these are the most successful for me to get the program going to where the people are all at once on a level and enjoying the evening. Yankee Doodle Dandy is a rousing call and When You're Smiling can get everybody singing with you. This tends to lift the floor.

There are certain occurrences which can contribute to the general atmosphere of a club. In one instance one of the club members had passed away the day before and yet the club as a whole had decided to go ahead and hold their dance. The group had a forlorn air about it. What might be done to regain cheerfulness?

Flippo: I know of an instance where, when a fellow member had died, the club president made a real nice speech and said that the fellow had died doing what he wanted to do — more than most people can expect, I suppose. The man died having fun and the president went on to say he felt the man would want the club to go on in its regular way and to continue having fun. This seemed to lift the club a lot.

Now, on the other side of the coin, if you have a group that is a little too wild for you to put into effect a controlled type of programming, what do you do to calm them down a bit?

Page: I would do patter calls that are very smooth and that flow well and avoid anything that is hard. In my singing calls I would do very soft melodic tunes, like Bumming Around, which I have slowed down a great deal. This

has a Grand Square in it so that they can be dancing to the music. Many times when they are quite excited they tend to dance ahead of you and a little bit ahead of the music. The idea is to get them pulled back and dancing with the music again.

Lane: Yes, this can well be solved by the use of the sound system or the choice of material. I think we all know that in order to be heard in a noisy group, the best method is not to try to shout them but to start bringing the sound level down until they find themselves working so hard to listen they will then quiet down. Drop the level of your voice and the music, keep it loud enough so they can hear and they will have to search for the instructions.

Flippo: Yes, this is what I do, too. I try to lower the music and my voice a little, just enough so that the ones who are yelling and having problems will have to quiet down and listen for the next call. If they don't know what the next call is going to be, you have to make them stop and think about it and that will quiet them considerably.

Suppose you want to quiet the group clear down to where an announcement can be made. Not just quieting them while they're dancing but getting them completely quiet. What would be the best method for you?

Flippo: People on the dance floor are pretty courteous and when someone starts to talk on the microphone and asks for their attention they'll usually give it. It seems to me that people used to be less polite than they are now and sometimes I would stop and not say a word so they would begin to wonder after a little what was happening and then I would have their attention.

When you go into a dance that is made up of people from many different clubs and who may not have a great deal in common, how would you try to make that group into one, at least for that evening?

Flippo: In referring to mixers again, which is the first thing I think of in a case like this, I don't really believe it is my job to call mixers when I am on the road unless the club president asks me to. They do help, tho', if they are acceptable. The next thing I do is try to make sure at the end of the tip that

people have time enough to get acquainted. I tell them to be sure to get to know everybody in their particular square. I give them a chance to visit between dances.

Lane: Since most of square dancing now has become standardized to where you can depend on certain things, in most areas you will find that the large percentage of the group will know and seem to like the same material, the same kind of variations and this helps a lot. And then you feel for the level, you search for the spot where you can get them doing just a little more than they know how to do. That is the place I try to reach for, to give the dancers the feeling of, "My goodness, I'm doing something here and enjoying it and I didn't even know I knew how to do it."

One of the greatest compliments is to have a dancer come up to me at the end of a dance and say, "You certainly had us dancing above our abilities tonight." It's a matter of feeling and of experience. It's awfully hard to teach a caller in a callers' class how to judge his floor. He has to feel for the level and get the group thru things together to integrate them.

Page: Normally, I take my first two patter calls of the evening to find out what they are dancing the best and any type of figure or basic that seems to slow the floor down. I will discard these, then, for the balance of the evening and concentrate on things they're strong in. This will get everybody dancing on as equal a basis as possible. For a very uneven floor I stick to very basic material, putting it together in different ways so that everybody has an equal chance at it. By the time they have danced three or four tips, they are all pretty much in the same category and can have fun together.

Do you have any suggestions about things not to do when you are at the mike calling for a group?

Page: I still go back to the old comment, "I wish that caller would say exactly what he means!" This is referring to the caller who says, "C — — circle left, walk around that b — — big old ring and". By this time the dancers have started to walk all around their left hand lady and they are off balance. I dislike this very much and there are some "gimmick" callers who do it all the time and stack the dancers up. We try to spend most of our lives

making patterns flow smoothly and these gimmicks break the flow without adding anything to the dance.

Another thing, I don't think the caller should talk a lot while he's up at the mike. You're up there to call and entertain the people that way, not to tell long stories about things that may not interest the people on the floor at all.

Flippo: When I am dancing and see a caller, particularly at a large convention or festival, get up there and call a whole lot of stuff that stops the floor, this tears me up completely and I can't see what the caller has to gain. Mostly these are inexperienced people who do this and I suppose the guys get up there and realize that they have to keep this enormous crowd moving and just shoot off somewhere and go the other way by calling something that nobody can do. It runs cold chills thru me when I think of all the people who have paid to come there and dance and not be stopped.

I agree with Bob about talking too much from the mike — and off-color stories are just out. People may tend to laugh nervously but the majority don't really think that's the place for them.

Another thing, a caller ought to be accomplished enough so that if he does make a mistake in a call he can ad-lib it or get out of it without starting over again.

Lane: I think we can really caution about two things not to do. One is for the caller himself to be careful of clipped timing. It is much easier to call too fast than to call correctly. The caller can find himself calling things that he is allowing 8 beats to do because it is 8 beats of music but the figure actually takes 10 to 12 beats to execute. A Square Thru, for example; it takes 10 beats to do and you can't do it comfortably in eight.

The other thing in which the caller can really help is discouraging those little movements that have crept into square dancing during the last few years. I'm thinking of things like a Chain Thru for a Ladies Chain. When I call a Ladies Chain I have in mind a Courtesy Turn at the end of that figure for a reason, so that the next movement will follow in a smooth fashion. Callers can help here if — how can I say it? — they just have a little courage, a little leadership, a little way of showing the way they expect the dancers to do the figure.

STYLE LAB

SPIN A WEB



MANY OF today's "new language" movements depend almost entirely on the dancers memorizing an entire routine. A great majority of these movements defy descriptive prompting. Even if the dancers were to dance deliberately, taking sufficient time for each arm turn and maneuver, the caller would find it virtually impossible to add helpful dialog.

Quite frequently, instead of being helpful, a caller's attempts to cue might occur after the action itself and be more of a hindrance.

One of the "qualifications" of a capable caller in today's square dancing is for him to have complete control of his descriptive language and be able, by singling out dances that will work smoothly, to "compliment" the dancers in presenting new and different material with virtually no teaching or walk-thru.

Instead he will simply "lead" the dancer thru the new movement by the use of language he already has learned. A good movement is one that will allow a capable caller

to do this. Such would be the case of Spin a Web.

The invention of Bob Kent, Warwick, R. I., the movement is smooth, can be called by its name "Spin a Web" and then prompted descriptively. Following the bird's-eye-views furnished by the Sets in Order Style Lab camera, we start the action from a square (1). The head two couples move forward (2) as they start to slide through (3) ending with new partners (in double Pass-thru position) in the center of the square (4).

Doing a Do Sa Do (5) to an Ocean Wave (6) the active dancers start a Swing-thru. They turn by the right hand half-way (7). Next, those in the center (the men in this instance) turn by the left hand (hands up, elbows down) three-quarters of the way around (8) as the men move to the outside (side) couples. Anticipating in the action, the sides make a Right Hand Star at home ready to start the movement so that the active men,





coming toward them, can join their Right-Hand Star (9) moving forward (clockwise).

Turning once around (and a little bit more) the side men leave the Star and move in to the center (10) where they turn by the left hand three-quarters around to end in an Ocean Wave (11). The ladies on the side have now moved to the position formerly occupied by their partners. The head men have had to U-turn back to stand beside the ladies at the side positions.

To repeat the action a second time (from 6) would this time put the head ladies into the action. Those in the Ocean Wave would turn half by the right hand. Then those in the center (the two head ladies) would turn by the left three-quarters and the head ladies would join those at the side positions in a Right Hand Star. The two Stars would turn once around (and a little bit more) so that the original side ladies would move into the center for the action. The original head couples

would end at the side positions.

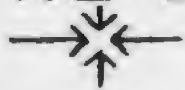
Here is one descriptive call for the pattern — through to its completion:

**Head two couples star thru
Do sa do to an ocean wave
Now turn by the right half way
Men turn left three quarters
Out to the sides make a right hand star
Men behind the man comes into the center
Turn with a left hand three quarters around
To an ocean wave now spin the web
Turn right half way
Girls turn left three quarters
Star by the right with the outside pair
Girl behind that girl go into the middle
Turn by the left three quarters
Make an ocean wave
Same two right and left thru
Pass thru left allemande**

From this "traffic pattern" come many variations, but like many other movements, the *original version* may be the one that survives.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Iowa

The Third Annual Nordic Fest will be celebrated in Decorah on July 25-26. There will be many exhibitions and demonstrations of Norwegian arts, crafts and music plus free square dancing on the street both nights. Howard Ellsworth will call on Saturday; Norman Indvick on Friday. Write Nordic Fest, P.O. Box 364, Decorah, Iowa. — G. J. Seegmiller

Michigan

George Peterson and Dave Taylor were callers for the Circle Eights of Lansing in the month of May.

The Summer Swing Dance Weekend will be held at Johnson's Rustic Lodge, Houghton Lake, Prudenville, on June 20-22. Write to George Peterson, 3057 Dick Rd., Ionia, Mich. 48846.

The Annual Seaway Festival Square Dance will take place at Muskegon on July 5 at the L. C. Walker Sports Arena. The caller will be Vaughn Parrish; sponsor is the Western Michigan Square Dance Assn. Write Art Klimek, 2144 Reneer, Muskegon, Mich. 49441.

Kansas

The Wichita Square Dance Federation had Dick Jones as their caller at their Spring Festival on April 25-26. The Wayne Wylies were in charge of rounds. — Jim Hayes

The 8th Annual Night Owl Dance sponsored by the Salina Twirlers will be held at the I.O.O.F. Recreation Hall in Salina on August 31. The dance will start at 9 P.M. with a light breakfast served between 3-4 A.M. Write Dwight Sheets, 1931 Robert, Salina, Kansas 67401. — "Liza" Grandstaff

Ohio

The 9th Annual Akron Area Spring Festival was held on April 19 with Ron Schneider, Johnny Davis, Bill Volner and Dewey Berry calling; the Wayne Wylies on rounds.

— Gene Seydell

Nebraska

Cody Squarenaders invite traveling dancers to square up with them on 2nd and 4th Saturdays at Promenade Hall, North Platte. Telephone Jess Miller at 532-7555.

Dates for summer square dancing in Omaha are June 21; July 5 and July 19; Aug. 2, Aug. 16 and Aug. 30. The dances will all be held at Southroads Auditorium located in the shopping center just outside Omaha on Highway 73-75. Callers are Tom Rinker and Jerry Hesterwerth and the dances are open.

Missouri

The Greater St. Louis Folk & Square Dance Federation had its 21st Square and Round Dance Festival on April 25-26 at Bell-Clair Exposition Hall, St. Louis.

Minnesota

Spares & Pairs (singles and couples) of the Downtown Y.M.C.A. in Minneapolis dance on 1st, 4th Wednesdays at the Y.M.C.A., 9th and LaSalle. Virge Hintz is the caller.

Alabama

The 10th Annual Dixie Jamboree is planned for the M.A.S.D.A. Center, Montgomery, on Sept. 26-27, with Max Forsyth as caller on Friday and the Don Hickmans as round dance instructors. On Saturday afternoon and evening Marshall Flippo will call at Garrett Coliseum.

Virginia

The first class of square dancers has recently graduated in Rocky Mt. They have formed a club and named themselves the Franklin Squares.

— G. L. Slayton

The Northern Virginia Council (NOVACO) has doubled its membership during the past year. The group is also launching its first Square Dancing Moonlight Cruise featuring callers Jim Schnabel, Tom Craddock and Howie Shirley. The M.C. will be Jim Copeland who has also been serving as council president. The Cruise will leave the Alexandria, Va. pier of the Wilson Line at 8 P.M. on August 25. Badges can be earned on this one. For information call any of the following: Devona Thomas, 684-6854; Jack Brown at 521-6331 or Mike Doiron at 385-9302.

On June 7-9; Sept. 26-28 and Nov. 28-30, there will be square-dance-camping outings at

Greenville Family Campgrounds in Haymarket. Write Ida Stinchcomb, 10911 Fleetwood Dr., Beltsville, Md. 20705.

North Carolina

Louis Calhoun will call for the Country Cousins in Shelly on June 6 at the Amvets Post 42 Ballroom on Highway 74 East.

Florida

Allemanders of Satellite Beach graduated three squares in March. They also voted in a new president in the person of Howard Hughes (no, nothing to do with airplanes).

The 16th Annual Florida State Square and Round Dance Convention is planned for June 19-21 in Tampa's new, multi-million-dollar Convention Center, located in the heart of the downtown area. Write Barney Weatherford, Route 309, Seminole Station, Tampa, Fla. 33603.

Dixie Squares of Daytona Beach celebrated their tenth anniversary on April 10. Chuck Durant has been the club's caller for all of these years. Past presidents and former members were honored guests. — *Diane Hoff*

Texas

The South Texas Square Dance Assn. is planning three affairs for 1969 — one in Victoria on July 26 at the Micro Dome; the second on Sept. 13 in the Corpus Christi Coliseum and the third on November 1 in Rockport-Fulton with area callers.

Arkansas

Six miles from "Dogpatch U.S.A." in Harrison, a little town of some 8,000 people, is a square dance club, the Rustic Ramblers. They are actively promoting a new class of 15 couples along with 22 dancers who last year hosted their first Federation dance. Dance visitors to the area will be welcomed at the club and may write club caller Harry Sutton, Skyline Dr., Harrison, Ark. 72601.

Canal Zone

The Star in a Circle Club of Panama gave a farewell party for Earl and Charlotte Dailey, using as a theme, "This Is Your Life." Earl retired after 33 years of working in the Canal Zone and will live in St. Petersburg, Fla. The Daileys have been square dancing for 30 years and have served their club in every capacity imaginable. — *Bill Doshier*

Australia

American dancers will be offered a nice "down-under" welcome should they happen to be there at the time of the 10th National Australian Square Dance Convention on June 13-15. There will be callers from South Aus-

tralia, Sydney, Queensland and Tasmania at the Convention which takes place in Melbourne. Ron Whyte is Convenor and may be reached at 95-1496 or visitors may telephone John O'Hagan at 53-8252.

New Jersey

June guest callers at the Hayloft in Asbury Park will be Larry Dee on June 21; Frank Seidelman on June 28. — *Bernice Bonsall*

Manitoba

President of the Western Manitoba Square Dance Federation is Willard McFarland of Carroll. Bob Wayte serves in the same capacity for the Callers Assn. of Western Manitoba.

— *Isobel Henderson*

California

The Chevrons presented their 1st Annual "Oldies but Goodies" Dance on May 9 at the McNally School in La Mirada with Harold Graves calling.

The 16th Golden State Round Up drew thousands of square dancers to Oakland on May 24-25 for the calling of Vaughn Parrish, Harper Smith and Ken Bowers.

— *B. L. Sandvick*

Nearly 700 dancers and more than 1200 filled Goodwill bags assured the success of a square dance honoring the 50th anniversary of Goodwill Industries of Southern California in Glendale's Civic Auditorium on March 29. The Dick Mitchells of B-Sharps Club organized the event; Larry Ward was the caller and Eddy and Audrey Palmquist presented the round dancing. Many others contributed to the success of this evening planned to benefit Goodwill, a non-profit organization to aid the handicapped. Special thanks went to Jack Whiffen, a partially-sighted "Ambassador of Goodwill", who gives talks on behalf of the agency.

A group of young people acted as "stevedores" in loading the Goodwill Industries van with Goodwill bags collected at a benefit square dance on March 29



New Mexico

August 9-10 are the dates for the 11th Annual August Weekend Square Dance at Chaparral Convention Center, Ruidoso Downs. Melton Luttrell, Don Franklin and Beryl Main will be calling. Write George Cooper, 3205 Mandell Circle, Clovis, N. M. 88101.

Pennsylvania

A new square dance club was recently formed in Carbondale — the Pioneer Promenaders. Bob Wise is president.

The Cannonaders of Gettysburg held their 10th Annual Roundup on May 31.

Massachusetts

Bay Path Barn near Boylston features the following callers in June: June 6-7, Dick Jones and Joe Dombrowski; June 13-14, Jerry Haag; June 20-21, Chet Smith and John Hendron; June 27-28, Jim Schnabel.

Alberta

Here are summer dance dates from the Edmonton and District Square Dance Assn. — June 21 — Edmonton — Bruce Johnson calling; July 23 — Edmonton, Klondike Days Dance in Beverly Recr. Center; July 26 — B-B-Q and Square Dance at Lakeview Inn, Cooking Lake; Aug. 20 — Edmonton — Bonnie Doon Community Hall.

— Robert H. Yerex

Nova Scotia

The 34-member Nova Scotia Callers Assn. elected as their new executive: John Essex, Pres.; Ken Gibson, Vice-Pres. and Round Dance Coordinator; Arch Erickson, Square Dance Coordinator; Bill Walsh, Sec.-Treas.; and Wilfred Burns, Dancers Assn. Liaison. The callers association and square dancers association in the area are making combined effort in the form of planning meetings to promote co-operative progress.

The Dartmouth Free Press Weekender Magazine gave a magnificent two-page spread on square dancing recently with excellent photos to back it up. It was titled — “Everybody Swing — Do-Si-Do-ing from England to Japan.” And the sub-head — “Square dancing is the friendly thing to do.”

— Tartan Twirlers

Colorado

Moncendel Square Dance Club will wind up the famous Ski Hi Stampede celebration with a square dance on August 2 at the National Guard Armory east of Monte Vista. Gordon Beckman will call. Vacationers passing thru will be welcomed heartily.

— Dorothy Chadwell

Ontario

Trenton Pairs and Squares members earned

Skaters Badges square dancing on ice skates to calls by their teacher Ernie Dempster . . . Hamilton Steel City Squares dancers complicated the calling for Ernie Carviel by wrapping him up in miles of rolled paper like a mummy, but he never missed a beat . . . Max Forsyth was caller for Skyway Squares class in April.

— Mollie Elliot

To add to summer dancing prospects, Lift Lock Squares dance every Wednesday night thru to Sept. 3 at Rock Haven Motel, Peterborough, with caller Bob Jaffray. Pierceson Cargill calls at the same spot every Saturday night. On Mondays to June 16 there is square dancing at Fairman School, Whitby, then the dancing shifts until summer's end to Odd Fellows Hall, Brooklin — square and round dancing with Ray Hutchinson and Bill Robinson.

Summer dances in Belleville will be held on Mondays, Tuesdays and Thursdays at Tobe's County Gardens with Swing-Alongs, Whirlaways and Dancelots respectively. Telephone Bob Williamson at 962-3077 for specifics.

— Jim Ketcheson

Camp Dance-A-Lot will go from June 13-15 at Bissell's Hide-Away at Fonthill with the George Laymans and Ernie Carviels calling. Write Layman at 2654 Glengary St., Niagara Falls, Ont., Canada.

New York

The 7th Annual Festival was held at Mohawk Valley Community College in Utica on April 25-26. Curley Custer, Lee Kopman, Deuce Williams, Al Brundage and the Merolas were featured.

— Edward Marks Jr.

Merry Mohicans of Glens Falls move to their summer home for the sixth consecutive summer season of dancing on “Top o' the World”, resort atop Lockheart Mountain overlooking Lake George. Dates for the season are Fridays — July 4 and July 18; Aug. 8 and 22. Bob Boyle will do the calling.

Cross Squares of Albany will have summer workshop dances on 1st and 3rd Wednesdays of June, July and August. They will be held in the air-conditioned K of C Hall in Albany. Call GR 75203 in Albany for more details.

Tennessee

New officers of the Chattanooga Area Square Dancers Assn. are John Nieburg, Pres.; John McMasters, Vice-Pres.; Sandy Park, Sec.; Fred Mason, Treas.; Berby Bullock, Newsletter; Harris Edwards, Festival Chairman. Allan Tipton and Harry Lackey were recent callers for the group.

— Louise Brandfast



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

June 1969

GORDON BLAUM, our guest caller this month, comes from Florida and for his feature calls he has selected a dozen, not necessarily original creations, that he enjoys calling for his groups. As in the past feature callers' presentations, you'll discover much that can be of value to you in building up your own repertoire. Notice that the "ideas" are here. You may want to pull a segment from this dance or a pattern from another. By looking at the material featured by these fine callers you are assured that much thought and effort has gone into the planning before the dances are ever printed in this section. Go ahead then and try these.

Couples one and three right and left thru
Head ladies chain across from you
Couple number four stand back to back
With the corner box the gnat
New side couples cross trail thru
Around two hook on the ends
A line of four will do
Pass thru
Cast off three quarters 'round
Men star right
Ladies star left
Everybody go the other way back
Men step in behind your partner
All eight star
Girls step out
Pass one man
Left allemande

Head two ladies chain across the square
Number one couple split the ring
Go around two
Squeeze in between the side couples
Forward six and back you glide
Number three couple sing with pride
Then pass thru
Separate around three
Stand four in line
Forward eight and back you reel
Pass thru
Wheel and deal
Double pass thru
The lead two turn back and
Star thru
Those who can left square thru six hands
The other four California swirl
Allemande left

Heads square thru four hands around
Do sa do to an ocean wave
Boys circulate once and a half
Girls cast off three quarters
Girls left spin the top
Balance six in line
Grand swing thru
Swing by the right
Those who can swing by the left
Step thru
Then circle up four
Head men break to line of four
Star thru
Dive in pass thru
Allemande left

Head gents face your corner
Box the gnat
Boys square thru four hands around
Star thru
Peel off
Wheel and deal
Back track
Promenade two by two
Boys as a pair wheel around
Star thru
Double pass thru
First couple go left
Next couple go right
Slide thru
*Square thru three quarters
Outsides trade
Centers pass thru
Left allemande
*Square the barge three quarters
Allemande left

Head ladies chain across then
Half sashay
Heads lead right
Circle up four
Ladies break to line of four
Ends roll in with a half sashay
Arch in the middle
Ends duck out
Go down the middle and
Cross trail thru
Go around two and
Hook on the ends to a line of four
Forward eight and back
Ends roll in with a half sashay
Arch in the middle
Ends duck out
Go around one
Circle up eight
Those who can right and left thru
Then half sashay
Allemande left

Heads right
 Circle to a line
 Pass thru
 Wheel and deal
 Just the ladies dixie chain
 Turn right around two
 Into the middle dixie style
 To an ocean wave
 Step thru
 Circle three
 Boys break to a line
 Forward six and back
 Ends star thru
 The others do a dixie chain
 Turn left
 Behind the other pair you stand
 Square thru three quarters in middle
 Allemande left

Side ladies chain across the square
 Head couples go forward and back
 Then square thru four hands around
 Do sa do the outside two
 Make a wave
 Spin chain thru
 Then swing thru
 Spin chain thru
 Then turn thru
 Allemande left



**GORDON
 BLAUM**

Few callers in the field today have contributed more dance material to the activity than our feature caller this month. Few names in the field of square dance choreography are better known than that of Gordon Blaum. An active caller for many years, a square dance "inventor" for virtually the same period of time, Gordon has been a prime mover in the square dance activity in his area. Enthusiastic, dedicated, tireless, all these adjectives describe both Gordon and his dedication to American Square Dancing. It is to the unselfishness of men and women like Gordon Blaum that contemporary square dancing owes so much and it is our pleasure to salute him this month.

Side two couples do a right and left thru
 Head two ladies chain to the right
 Head couples go forward and back
 Square thru four hands around
 Swing thru with the outside two
 Boys run
 Couples circulate
 Wheel and deal
 Dive in pass thru
 Split the outside pair
 Separate around one
 Go down the middle
 Pass thru
 Go around one
 Stand four in line
 Forward eight and back you reel
 Pass thru
 Wheel and deal
 Single file dixie style to an
 Ocean wave
 Balance
 Girls trade
 Left allemande

Promenade
 Heads wheel around
 Slide thru
 Swing thru
 Girls trade
 Boys trade
 Boys run
 Wheel and deal
 Dive in pass thru
 Swing thru
 Girls trade
 Boys trade
 Boys run
 Wheel and deal
 Dive in pass thru
 Square thru three quarters
 Allemande left

Head ladies chain three quarters
 Side men turn her
 Then do a half sashay
 Forward six and back
 Turn thru
 Turn left single file
 Go half way around
 Face down the center single file
 Two ladies chain
 Substitute
 Two ladies chain three quarters
 The other four spin the two
 Then turn thru
 Allemande left

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

Heads lead right
 Circle to a line
 Pass thru
 Wheel and deal
 Do sa do to an
 Ocean wave
 Spin a web
 Spin a web
 Step thru
 Star thru
 Spin the top
 All eight circulate
 Boys run
 Wheel and deal
 Dive in swing thru
 Turn thru
 Allemande left

Head couples do a half square thru
 Swing thru
 Boys run
 Wheel and deal
 Dive in pass thru
 Swing thru
 Boys run
 Wheel and deal
 Dive in pass thru
 Split two go around one
 Make a line of four
 Forward eight and back
 Box the gnat
 Pass thru
 Wheel and deal
 Double pass thru
 Lead couple go left
 Next couple right
 Square thru four hands
 Right to Mother pull by
 Allemande left

GENE'S DREAM

By Gene Pearson, Groves, Texas

Heads right and left thru
 Then square thru four hands circle up four
 Head gents break make a line
 Pass thru wheel and deal
 Double pass thru
 Centers in cast off three quarters
 Pass thru wheel and deal
 Everybody rollaway
 Just the girls turn around to a
 Left allemande

AN EVEN DOZEN

By Ivan Hasbrouck, Carmichael, California

Heads star thru pass thru
 Star thru pass thru
 On to the next square thru
 In the middle pass thru
 Centers in cast off three quarters
 Star thru substitute
 Centers pass thru
 Half square thru on to the next
 Star thru dive thru
 Double swing thru
 Men trade girls trade pull by
 Allemande left

EASY BREAK

By Stub Davis, Waurika, Oklahoma

Heads square thru four hands
 Sides divide star thru
 Heads separate 'round one
 Into the middle right and left thru
 Turn 'em square thru three quarters
 Sides divide star thru
 Heads separate 'round one
 Into the middle right and left thru
 Turn 'em square thru three quarters
 Sides divide star thru
 Heads separate 'round one
 Into the middle right and left thru
 Turn 'em square thru three quarters
 Sides divide star thru
 Heads separate 'round one
 Into the middle pass thru
 Left allemande

BEND THE TOP WHEEL

By Bill Armstrong, Los Angeles, California

Heads lead right circle to a line
 Pass thru wheel and deal
 Center four spin the top
 Girls turn back bend the line
 Pass thru
 Spin the top with the outside two
 Men trade star thru
 California twirl
 Right and left thru
 Dive thru swing thru
 Girls trade turn thru
 Allemande left

SINGING CALL *

LIKE I'M LOVING YOU

By Dick Waibel, Fresno, California

Record: Scope #522, Flip Instrumental with
 Dick Waibel

OPENER, MIDDLE BREAK, ENDING
 Four men star left one time around
 Turn partner right a wrong way thar
 Men back up go down the line
 And now shoot the star
 Allemande left the corner
 Weave around the ring
 You've got a style you've got a smile
 Do sa do your honey and now promenade
 I never knew I could love anybody
 Honey like I'm loving you

FIGURE:

Heads promenade three quarters 'round
 When you're there everyone double pass thru
 First two left next two right
 And now star thru
 Right and left thru turn your girl
 And then square thru three quarters 'round
 Corner lady swing swing your honey there
 And now promenade
 I never knew I could love anybody
 Honey like I'm loving you

SEQUENCE: Opener, Figure for heads,
 Middle break, Figure for sides, Ending.

ROUND DANCES

AM I BLUE — Hi-Hat 861

Music: Frank Sterling — Saxophones, Trumpets, Trombone, Guitar, Piano, Drums, Bass

Choreographers: Opal and Joe Cohen

Comment: An intermediate level two-step and an excellent "big band" recording.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED, —, Touch, —;

DANCE

- 1-4 Fwd, 2, 3, —; Fwd, —, Fwd, —; 1/2 R Turn, 2 M facing RLOD, Back, —; Back, Close, Fwd, Close;
- 5-8 Fwd Two-Step; Side, Close, Thru to CLOSED M face WALL, —; Side, Behind, Side, Front; Pivot, —, 2 end M facing LOD, —;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8;
- 17-20 Side, Close, Cross, —; Side, Close, Cross, —; (Twirl) Fwd, —, Hook, — end M facing diag RLOD and WALL; Arnd, 2, 3, — end M facing WALL;
- 21-24 Fwd, Rock Swd, Recov, Thru; Side, Behind, Side, Thru; Turn Two-Step; Turn Two-Step;
- 25-28 Side, Cross, Side, Cross; Side, Touch, Side, Touch; Side, Cross, Side, Cross; Side, Touch, Side, Touch;
- 29-32 Side, Close, Fwd, —; Fwd, —, Side, Close; Back, Close, Fwd, —; Side, Close, Thru to CLOSED M facing LOD, —;

SEQUENCE: Dance goes thru twice. Second time thru end with M facing WALL for Ending.

Ending:

- 1-2 (Twirl) Fwd, —, 2, —; Side, Close, Apart, Ack.

CANDY KISSES — Hi-Hat 861

Music: Dick Cary — Guitars, Clarinet, Piano, Drums, Bass

Choreographers: Merl and Delia Olds

Comment: A very easy smooth flowing two-step to music with a country flavor.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M face WALL, —, Touch, —;

DANCE

- 1-4 Side, Close, Side, —; OPEN Rock Fwd, —, Recov to FACE in BUTTERFLY, —; Side, Close, Side, —; L OPEN Rock Fwd, —, Recov to FACE in BUTTERFLY, —;
- 5-8 Side, Close, Side Check, —; Side, Close, Thru to CLOSED, —; Turn Two-Step; Turn Two-Step end M facing WALL in BUTTERFLY;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except to end in LOOSE-CLOSED;
- 17-20 Side, Behind, Side, Behind to SEMI-CLOSED; Walk, —, 2 to LOOSE-

CLOSED, —; Side, Behind, Side, Behind to SEMI-CLOSED; Walk, —, 2 to LOOSE-CLOSED, —;

- 21-24 Side, Close, Thru, —; Side, Close, Thru to CLOSED, —; Turn Two-Step; Turn Two-Step end M facing LOD;
- 25-28 Fwd Two-Step (W to BANJO); Rock In, —, Recov to CLOSED, —; Side Two-Step (W to SIDECAR); Rock Out, —, Recov to CLOSED, —;
- 29-32 (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Turn Two-Step; Turn Two-Step to end M facing WALL and BUTTERFLY;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 Face to Face Two-Step; Back to Back Two-Step; (Twirl) Side, —, Behind, —; Apart, —, Point, —.

WHO — Grenn 14120

Music: Al Russ — Trombone, Saxophones, Trumpet, Piano, Drums, Bass

Choreographers: Blackie and Dottie Heatwole

Comment: Lively music and a fast moving routine with a "quick step" flavor. Half of the dance is repeated.

INTRODUCTION

- 1-2 DIAGONAL OPEN FACING Wait; Apart, Point, Together to CLOSED, Touch;

PART A

- 1-4 Fwd, Pivot, 2, 3; Fwd, 2 to BANJO M face LOD, Fwd/Lock, Fwd; Fwd, 2, Fwd/Lock, Fwd Turn M face WALL LOOSE-CLOSED; Side, Behind, Side, Check to BANJO M face LOD;
- 5-8 Back, 1/2 R Turn/Fwd to SIDECAR M facing RLOD, Rock Fwd, Recov to CLOSED; Pivot 1/2 R, 2 M face LOD, Fwd 2; Fwd/Close, Fwd, Fwd, 2; Fwd/Close, Fwd, Fwd, 2;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8;

PART B

- 17-20 Fwd, 1/4 R Turn M face WALL, Side, Back; Side/Close, Side, Thru, Side/Close; Side, Thru, Rock Swd, Recov to L OPEN facing RLOD; Fwd Turn end facing LOD, Fwd to SEMI-CLOSED, Fwd, 2;
- 21-24 Fwd/Close, Fwd, Fwd/Close, Fwd/Turn M face WALL in CLOSED; Side, Behind 1/2 L Pivot, 2 end M facing COH; Behind, Side, Behind, 1/4 R Pivot to SEMI-CLOSED facing LOD; Fwd, Pick up to CLOSED, Fwd, 2;
- 25-28 Repeat action meas 17-20;
- 29-32 Repeat action meas 21-24;

BRIDGE

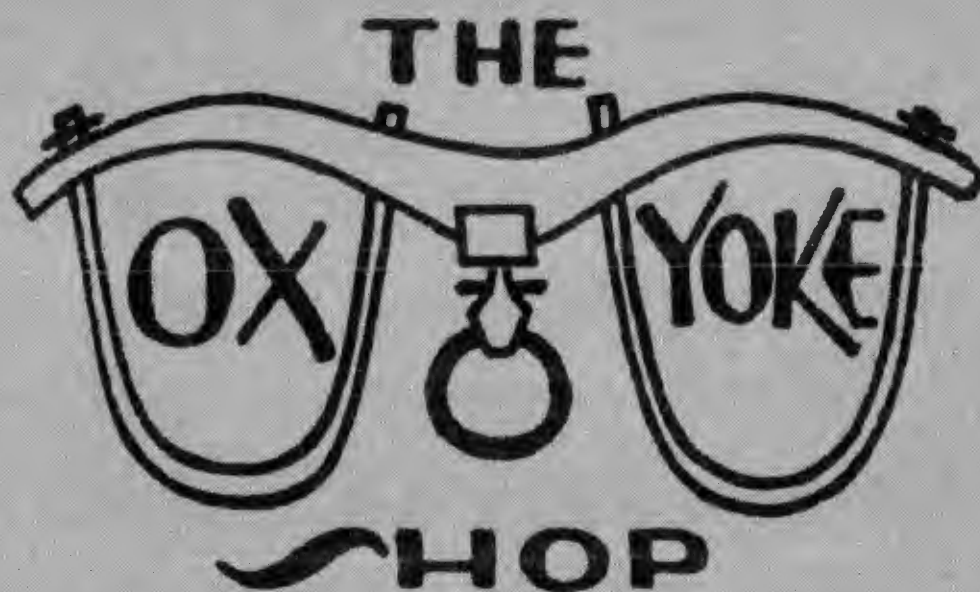
- 1-2 Side, Behind, Step/Step, Step; Side, Behind, Step/Step, Step;
- SEQUENCE: A — B — BRIDGE — First 8 meas of A — First 8 meas of B — Ending:

Ending:

- 1-2 Side, Touch, Side, Touch; Apart, —, Point, —;

(More Rounds on page 45)

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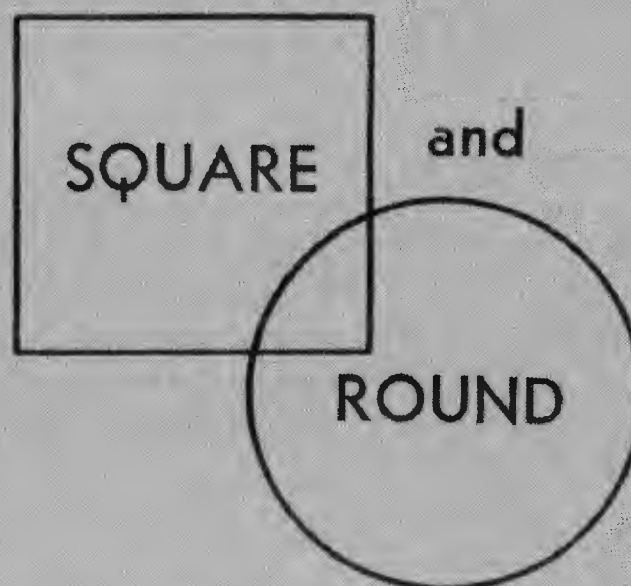
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Reuel A. de Turk

Presents



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State BLOUSE size, WAIST and LENGTH of SKIRT.

Allow 30 days for make-up.

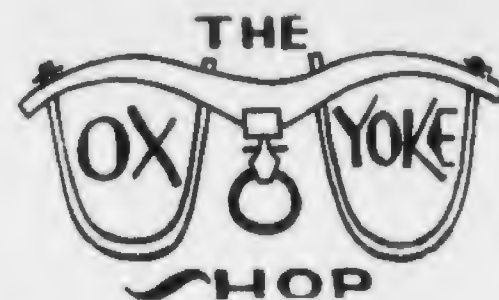
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Fortrel and Cotton BLOUSE can be had with Plain Bow in WHITE or BLACK. Sizes: 6-20.

\$5.98

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JEWELRY



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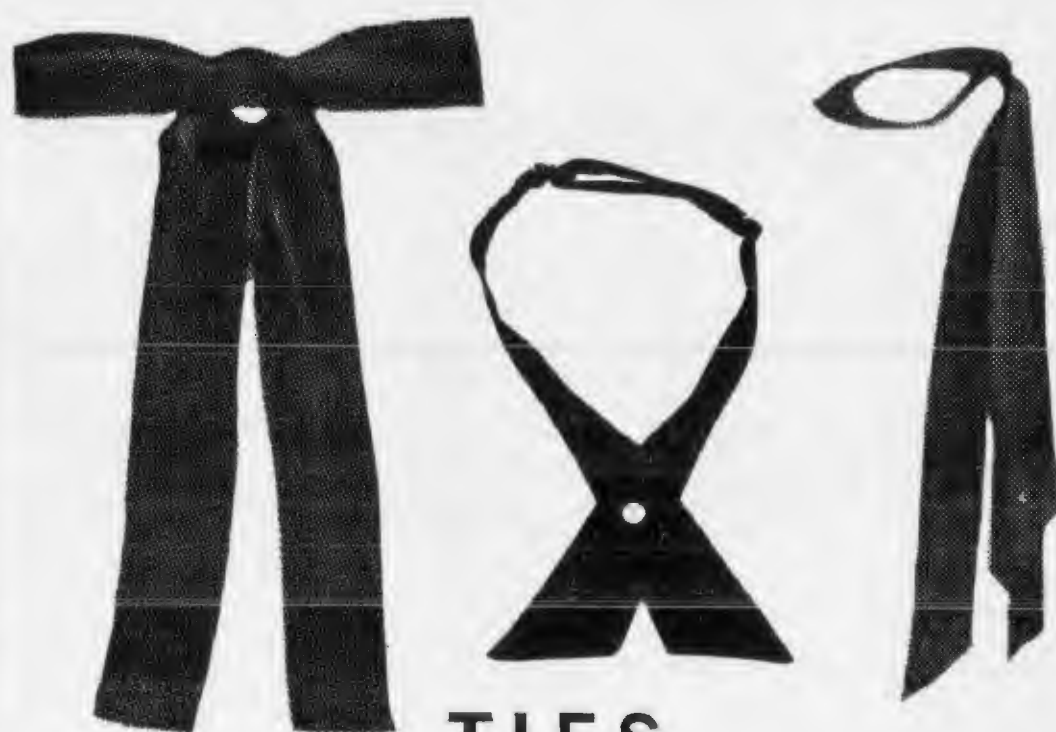
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6" SIZE **75¢**

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Versatile 1 piece Dress with scooped, scalloped neck and scalloped 8 gore skirt. Full back zipper. Dress is 80% Polyester—20% Cotton (perma press). Bottom of Skirt is in contrasting nylon organdy. SURPRISE — a jewelled neckline blousette of contrasting nylon organdy to be worn with dress to make a completely different outfit.

NAVY with PINK Contrast

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1 piece 100% Dotted Dacron Whipped Cream (no iron) with 6 gore graceful skirt and full back zipper. Very feminine scoop neckline (not too low). Nylon lace trim on ruffled self collar and perky puff sleeves. Narrow self tie belt. PINK or BLUE.

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Polyester/Cotton Perma Press with White lace on sleeves, waist and ruffle. Full back zipper. RED or ORANGE. 1 Piece.

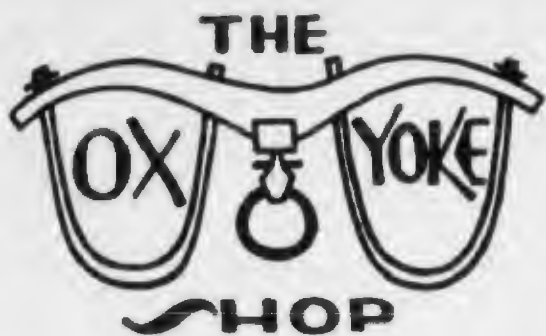
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#D6521 BLOUSE with Ruffle puff sleeve

50% Kodel / 50% Cotton
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65% Kodel / 35% Cotton
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Three tiered — Elastic insert in
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Sizes: Small - Med - Large.
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CINCHER BELT

Velveteen in BLACK **\$3.98**

GOLD or SILVER
Leatherette . . .

\$4.98

#300 Saucy, Nylon tri-
cot, Petti-Pant. Three
rows of fru-fru ruffles
banded with satin rib-
bon. Mid-length. WHITE
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MAIZE—RED—BLACK.
Sizes: Small, Medium,
Large . . . **\$1.98**

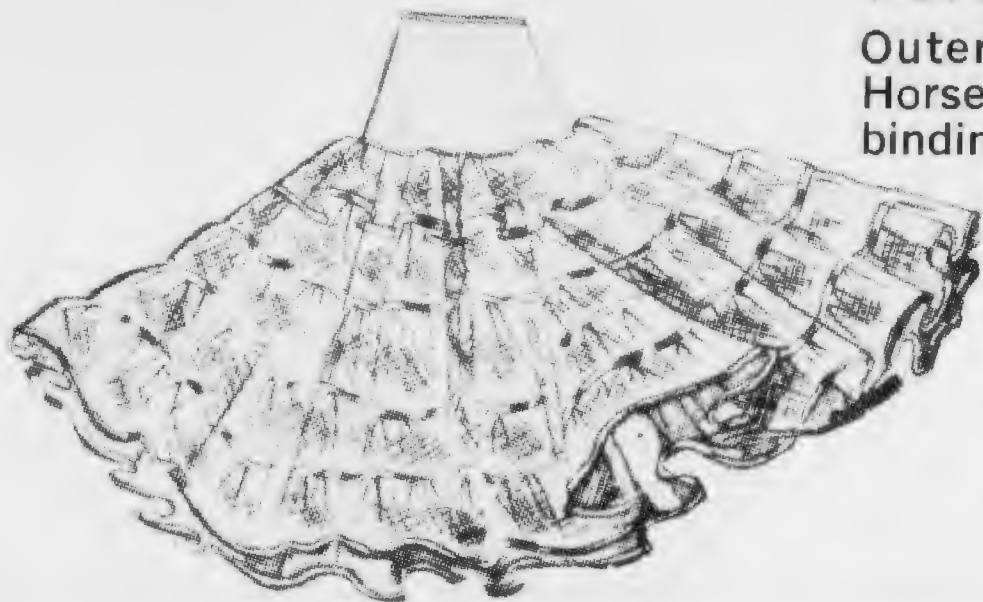


STRETCH FISHSCALE BELT

1" GOLD or SILVER . . . **\$3.50**

2" GOLD or SILVER . . . **\$4.50**

Medium and Long Length

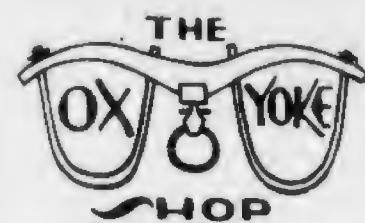


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Outer Skirt of crisp "Nylon Baby Horsehair," tricot yoke. Self color binding on each tier. Soft Underskirt.

WHITE — RED — BLACK — MAIZE — HOT PINK — ORANGE.

Sizes Petite, Small, Med, Large, Ex Large **\$7.98**



#579 THREE TIER, MULTI COLOR

with Soft Liner, Tricot yoke.

Sizes: Petite, Small, Med, Lg, X Lg **\$11.98**



#580 FEMININE and HEAVENLY SOFT

(Not a Stick-out)

Very full Nylon Chiffon—2 layers of 2 tiers. Lace Trimmed.

WHITE — BLACK — RED — PINK — BLUE.

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#588 SOLID COLOR, THREE FLOUNCE

A Dancer's Delight—Two flounces of Nylon Horsehair, one of Nylon sheer. Cotton yoke.

WHITE — RED — HOT PINK—ROYAL—BLACK.

Sizes: Petite, Small, Med, Large . . . **\$13.98**



#586 — Same description as #588, above except in MULTI — PASTEL or GOLD/BROWN/BEIGE.

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N-18 COOL and LOOSE

WHITE in Dacron/Cotton. BLACK in Cotton Broadcloth.

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N-21 BO-PEEP PRETTY PANTS

Cotton Batiste mid-thigh length with rows of matching lace shirred in with elastic thread.

WHITE — RED — BLACK — PINK — BLUE — ORANGE — MAIZE — HOT PINK.

Small, Medium, Large, Ex Lg . . . **\$6.50**

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WHITE Kodel / Cotton Batiste with adjustable Shoulder Straps.

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PRINCESS — An unlined pump with an elasticized throat, full $\frac{1}{4}$ " foam cushioned innersole and a $\frac{3}{8}$ " heel.

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GOLD or SILVER . . . \$8.98



RINGO — Unlined with an elasticized throat, an instep strap joined by an elastic ring. Cushioned innersole and $\frac{1}{2}$ " heel.

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Add \$1.00 to above prices for sizes over 9.

Colors: RED — PINK — HOT PINK — ORANGE — YELLOW — MED. GREEN — LAVENDER — LT. BLUE — BROWN — TURQUOISE available on 60 day make-up. Add \$1.00 additional to ALL prices listed above.

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SIZES: 4 thru 11

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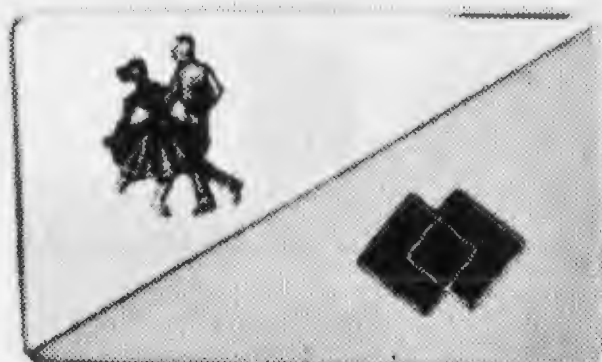


#1260 MEN'S OXFORD by FRYE

Uppers of smooth cowhide, with elastic side goring for easy action and snug fit, contrasting color fancy stitching.

BLACK only—WIDTH D . . . \$13.98

Other WIDTHS on Special Order.



#H47 Satin and polished Nickel finish. Antique Brass motifs \$2.00



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MUSTANG Buckle
Hinged Bar. Black on Chrome.

1" Belt size . . . \$1.50

1½" Belt size . . . \$2.00

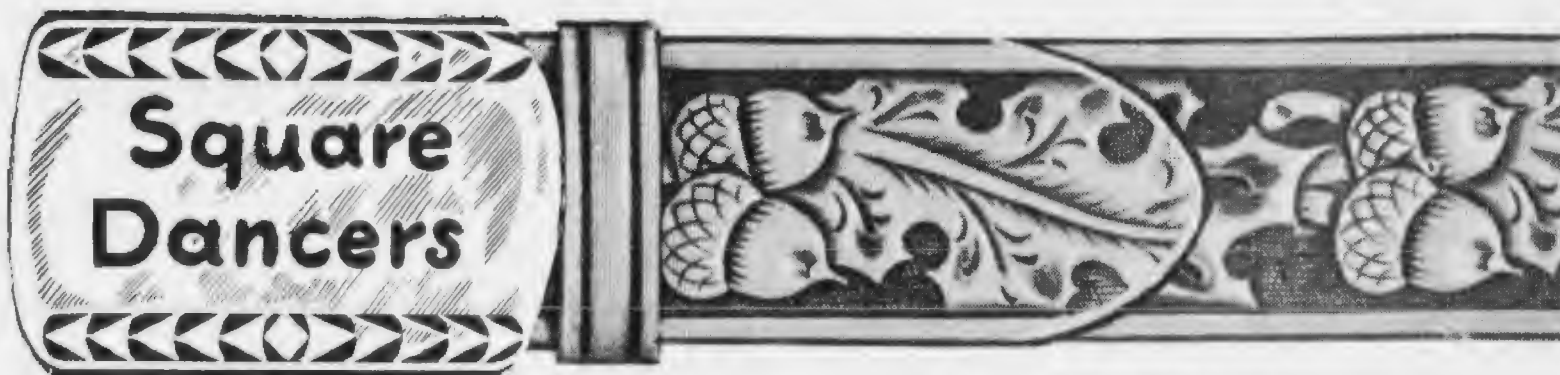


ROAD RUNNER Buckle —
Hinged Bar. Black on Chrome.

1" Belt size . . . \$1.50

1½" Belt size . . . \$2.00

MUSTANG or ROAD RUNNER BOLO TIES to match \$1.50 each



ARROWHEAD NAME BUCKLE

Shown. Available with any single name \$3.00

Plain NAME BUCKLE with fine Rope Edge \$3.00

DOUBLE ACORN BELT

1½" wide. Top Grain Cowhide in Saddle or Black.

Sizes: 32 - 46 \$4.50



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1½" BLACK — Sizes: 32 - 46 \$2.98

DOUBLE SQUARES Buckle \$2.00



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65% Dacron — 35% Cotton poplin with adjustable waistline tabs and bi-swing back. Colors: WHEAT or BLACK.

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Unhemmed PANTS to match above Jacket. Sizes: 32-44 . . . \$12.98

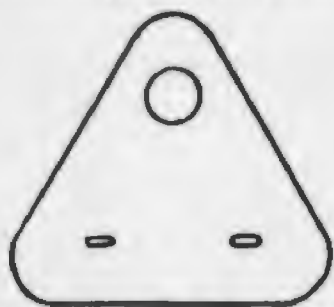
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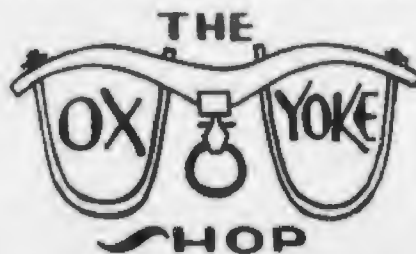
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(ROUNDS, continued from page 36)

IF MY HEART HAD WINDOWS — Grenn 14120

Music: Al Russ — Piano, Saxophones, Trumpet, Drums, Bass

Choreographers: Fred and Della Sweet

Comment: Good waltz music. Dance has three sections, (each eight meas.). Not a difficult routine but for experienced dancers.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together to BANJO TAMARA, Touch, —;

PART A

1-4 Fwd Waltz; (1/2 L Spot Turn) (R) Waltz Turn 1/2 to BANJO; (R) Waltz Turn 1/4 end M face COH; (Twirl to SIDECAR) (R) Waltz Turn 3/4 end facing Diag LOD and WALL;

5-8 Twinkle, 2, 3 to BANJO; Twinkle, 2, 3 to CLOSED face WALL; Pivot, 2, 3; Thru, Side, Close to BUTTERFLY;

PART B

1-4 Change Sides 2, 3 to end VARSOUVIANA face RLOD; Wheel L 1/2, 2, 3; Fwd Waltz; Step, Lift, —;

5-8 Flare/DROP HANDS Solo Spot Turn, 2, 3 to end facing RLOD VARSOUVIANA; Fwd Waltz; Step, Lift, —; Flare/DROP HANDS Solo Spot Turn, 2, 3 end M face LOD BANJO TAMARA;

PART C

1-4 CLOSED Fwd, Point, —; Turn to SEMI-CLOSED, Point, —; (Twirl) Fwd Waltz; Turn, Side, Close to end LOOSE-CLOSED M face WALL;

5-8 Side, Behind, Side; Thru, Side, Close; Fwd, Side, Close; Turn M face LOD, Side, Close to BANJO TAMARA;

SEQUENCE: A — B — A — C — A — B — A — C end in CLOSED M face WALL — Ending.

Ending:

1-2 (Twirl) Side, Behind, Side; Apart, Point, Ack.

LET'S TRADE

By Dewey L. Glass, Montgomery, Alabama

Side ladies chain across

Heads star thru

Square thru three quarters

Do sa do to an ocean wave balance

Swing thru balance men trade

Cast off three quarters

Girls trade right and left thru

Pass thru cast off three quarters

Left allemande

ALL THE JOLLY

By Dave Morton, Nottingham, England

One and three a right and left thru

Two and four bow and swing

Promenade the outside ring

Three quarters 'round

One and three the ladies chain

Same couples square thru nine hands

Sides divide star thru

Sides divide star thru

Allemande left

REVERSE IT

(Fun Gimmick)

By Ed Slote, Redding, California

Heads promenade halfway

Sides cross trail U turn back

Heads reverse command

Sides reverse command

Allemande left

Note — In reverse commands you simply do in reverse what you have just done in regular call.

CENTERS OUT

By Fred Christopher, St. Petersburg, Florida

Heads lead right circle to a line

Pass thru

Wheel and deal dixie daisy

Centers out wheel and deal

Dixie daisy

Centers out wheel and deal

Double pass thru

Centers out bend the line

Pass thru bend the line

Cross trail thru

Left allemande

Here are four dances by Ralph Kinnane, Birmingham, Alabama, using Spin The Web.

#1

Side ladies chain

Heads pass thru

Around one to a line

Pass thru wheel and deal

Girls do sa do to an ocean wave

Spin the web

Turn thru

Allemande left

#2

One and three swing thru

Spin the top balance

Spin a web

Spin a web

Right and left thru

Square thru three quarters

Allemande left

#3

Head ladies chain

Heads spin the top

Swing thru spin a web

Swing thru spin a web

Swing thru spin a web

Swing thru spin a web

Box the gnat

Cross trail thru

Allemande left

#4

Four ladies chain

Heads turn thru separate

Around two line up four

Pass thru wheel and deal

Girls do sa do to an ocean wave

Spin the web balance

Men trade

Everybody right and left grand

ONE NIGHT STAND MATERIAL

Following the publication of the One Night Stand Handbook in the March issue of Sets in Order, we have had numerous requests for more of this simple material. Here are two very uncomplicated re-writes of familiar singing calls. Do you want more?

DON'T BLAME IT ALL ON ME

As Adapted By Hayes and Vi Herschler
OPENER, MIDDLE BREAK, ENDING

Ladies go forward come back to the ring
Gents go forward and back
It's the same old thing
Face your partner do sa do
It's back to back you know
Now face your corner do sa do
The same old thing Joe
All join hands go forward
Then come right on back
Swing that corner girl
And you promenade the track
If you got that new girl hanging around
Don't blame it all on me
(Face to the middle)

FIGURE

Four gents go forward come back to the ring
Four ladies forward and back
It's the same old thing
Face your partner do sa do
It's back to back and then
Face your corner do sa do
The same old thing there men
All join hands go forward
Then come right on back
Swing that corner girl
And you promenade the track
If you got a new girl hanging around
Don't blame it all on me

FIGURE

All join hands and circle to the left
Around the ring you go
All the way around that ring
And when you're home you know
Face your partner do sa do
That's back to back and then
The four men you promenade
Inside that big ole' ring
Well home you go do a do sa do
That's back to back I say
Swing that corner girl and promenade that way
A sweet little nest somewhere in the west
And let the rest of the world go by
Do the figure 4 times and 3 for the break

TIE ME KANGAROO DOWN

As Adapted By Hayes and Vi Herschler
Record: Blue Star #1681
Now the two head ladies chain
Chain turn 'em with an arm around
Same two ladies chain back home
And everybody promenade and sing
Tie me kangaroo down sport
Tie me kangaroo down
Tie me kangaroo down sport
Tie me kangaroo down

FIGURE

Now the heads go up and back Jack
Sides you do the same
All join hands and circle to the left
You circle 'round that ring
Circle to the left now
And when you're home again
Swing with the corner girl Earl
And promenade and sing
Oh tie me kangaroo down sport
Tie me kangaroo down
Tie me kangaroo down sport
Tie me kangaroo down
Do the figure 4 times and 3 for the break

EASY BREAK

By Ed Slote, Redding, California

Allemande left allemande thar
Forward two then back up star
Shoot that star then turn thru
Swat the flea change hands
Turn thru and swat the flea
Change hands turn thru
Allemande left

MARCH MADNESS

By Malcolm Davis, March, Cambs., England

Four ladies chain
Heads square thru four hands
Right and left thru
Dive thru double pass thru
Cloverleaf
Centers square thru three quarters
Allemande left

SINGING CALL *

SHE DIDN'T KNOW

By Lee Schmidt, Corona, California

Record: Hi-Hat #376, Flip Instrumental with
Lee Schmidt

OPENER, MIDDLE BREAK, ENDING

Four men star right
It's once around you roam
Left allemande your corner
Turn thru at home
The ladies promenade around inside the ring
Shoot your partner swing your corner
Promenade 'cause
She didn't know the gun was loaded
Girls turn back do sa do then promenade
She didn't know the gun was loaded
And she'll never never do it again

FIGURE:

One and three cross trail
U turn back and then
Now star thru pass thru
Eight chain four my friend
Count four along the line
With number five you swing
Left allemande new corner weave the ring
She didn't know the gun was loaded
Meet this girl promenade her my friend
She didn't know the gun was loaded
You may never get to swing her again
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

ELLIOTT'S CORNER

IN THE EARLIER DAYS of square dancing when "variety" did not necessarily refer to a new term or a different new "basic", the change of pace came from lines, circles and stars along with grids and other patterns sometimes overlooked in today's dancing. Thanks to George Elliott's little black notebook some of these patterns are experiencing a rebirth. This month we go back to the "Star Promenade" and the rather spectacular if space-consuming movement "Spread that Star Away Out Wide". The call simply meant that while contact was made, both with the Star and with the partner in the Star Promenade, hand-holds were extended as far as possible for an instant before going into the next movement. Flexibility on the part of the caller is the key to the success of many of these patterns. Give them a try.

Ladies to the center and back to the bar
Gents to the center a right hand star
Right hand star in the middle of the hall
Back by the left to your partners all
Take 'em right along an arm around
Star promenade go 'round the town
Spread the star and have a little fun
Heads back track and dive thru one
Star by the right with the next old two
Twice around is what you do
Gals star left in the middle of the town
Gents promenade go the other way 'round
Go twice around
Meet your own a right hand 'round
Go all the way around
Find ole' corner a left allemande
Partners all a right and left grand

One and three a half sashay
Go up to the middle and back that way
Go out to the right just like you are
Circle up four but not too far
Ladies break and make that line
Forward eight and back in time
Now pass thru and join your hands
Ends turn in to a right hand star
Gentlemen turn right where you are
Pick up your own an arm around
And star promenade go 'round the town
Spread the star and have a little fun
Heads back track and dive thru one
You all back track
Sides dive thru one and back track
Gals back track the inside ring
Find your own right elbow swing
All the way 'round to your corners all
To a left allemande
Partners all now promenade
One and three wheel around and trail thru
Find old corner a left allemande
Partners all a right and left grand

Ladies to the center back to the bar
Gents to the center a right hand star
A right hand star in middle of the hall
Back by the left to your partners all
Take 'em right along an arm around
Star promenade go 'round the town
Spread the star have a little fun
Heads back track and dive thru one
Go on to the next and Sammy Q
That's opposite right and partner left
Then opposite right
Partner left with an arm around
Face that two when you come down
And circle four
One and three you drop the gate
You all join hands and circle eight

Gents to the center and back to the bar
Ladies center a right hand star
Go once around
Pick up your own an arm around
Star promenade go 'round the town
Gents roll back let one go by
Star promenade the next sweetie pie
Gals rollaway a half sashay
Gentlemen star the same old way
Gals roll back let one go by
Star promenade the next old guy
Spread that star way out wide
Gals duck under the gents right side
Let one go by
Allemande left the next you meet
Right and left grand go down the street
Hand over hand to where she's at
Same girl you box the gnat
Same girl a left allemande
Partners all a right and left grand

One and three go forward and back
Same ladies chain
Turn 'em twice don't take all night
One and three go out to the right
Circle half and don't you blunder
Inside arch and outside under
Inside four circle up four
One full turn and then no more pass thru
Right hand star with the outside two
Back by the left and not too far
Same couples center a right hand star
Right hand star in middle of the hall
Back by the left to your corners all
Take her right along an arm around
Star promenade go 'round the town
Spread that star across the land
Gals roll back go
Right and left grand

CAST OFF SLIDE THRU

By The Hootin' Two (Carl and Fred),
Miami, Florida

One and three box the gnat
Half square thru (same sex) slide thru
Ends run cast off three quarters
Slide thru double pass thru
Centers in cast off three quarters
Slide thru dixie grand right left right
Left allemande

BY GUM

By Mike Bair, Pensacola, Florida

Side ladies chain
Half sashay and circle left
Four men square thru
Swing thru ends fold
Eight circulate single file
Men turn around do a dixie grand
Right left right
Left allemande

BOX THE SQUARE

By Hillis Hauck, Pomona, California

Head two ladies chain across
Same two couples star thru pass thru
Right and left thru
Dive thru pass thru
Do sa do with the outside two
Swing thru box the gnat
Square thru three quarters 'round
Allemande left

BIG SURF

By Ed Fraidenburg, Flint, Michigan

Heads lead right and circle four
Head gents break and line up four
Do sa do to an eight hand ocean wave
Center men trade
End men too and swing thru
Center girls trade
End girls too and swing thru
This time you cross trail thru
Left allemande

SINGING CALL *

CELITO LINDO

By Marshall Flippo, Abilene, Texas

Record: Blue Star #1846, Flip Instrumental with
Marshall Flippo

OPENER, MIDDLE BREAK, ENDING

Now four little ladies chain
Go straight across the ring
You'll chain 'em right back home
And turn your lady
Join your hands and circle
Go walking 'round that floor
Left allemande go weaving 'round the ring
Ah yi yi yi do sa do Delores
Walk that lady home again
Promenade the ring
You promenade your own Senoras
FIGURE:
Now one and three star thru
California twirl you do
Then eight chain four
Straight across that ring now
Swing number five you swing her man alive
Left allemande go weaving 'round the ring
Ah yi yi yi do sa do Delores
Walk that lady home again
Promenade the ring
You promenade your own Senoras

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

NO PROBLEM

By Dick Bayer, Fenton, Michigan

Four ladies chain
Heads right and left thru
Side ladies chain three quarters
(no rollaway)
Forward six and back
Same six do sa do to a wave
Swing thru
Slide thru
Left allemande

SPIN CHAIN THRU

By Bill Barton, Cornish Flats, New Hampshire

Heads square thru
Do sa do to an ocean wave
All eight fold
Spin chain thru
While the boys double circulate
Ocean wave and balance
All eight fold box the gnat
Eight chain three
Left allemande

SINGING CALL *

SUMMER SOUNDS

By Bob Dawson, Sarasota, Florida

Record: MacGregor #2051, Flip Instrumental with
Bob Dawson

OPENER, MIDDLE BREAK, ENDING
(Circle left)

Listen to the music of the carousel
The ting a ling a lingle of the ice cream bell
Allemande left your corner
Partners do sa do
Men star left once around ya' go
Do sa do your partner corner allemande
Come back and promenade around the land
Here come summer sounds

The summer sounds I love

FIGURE:

(Heads)
Star thru pass thru
Circle 'round the track
Head men break and make a line
Go forward up and back
Pass thru wheel and deal
The centers star thru
Pass thru cloverleaf the new center two
(Square) thru three quarters
Turn the corner by the left
All the way around and promenade the set
Happy summer sounds
The summer sounds I love

SEQUENCE: Opener, Figure for heads,
Middle break, Figure for sides, Ending.

Note: The "cloverleaf" in the figure is a variation which uses only two couples rather than the usual four in a double pass thru position. After the "wheel and deal" the centers star thru, then pass thru and separate to start around one person but stop behind the pair at the side. The new center two (original heads with opposite for partner) continue dance action as called.

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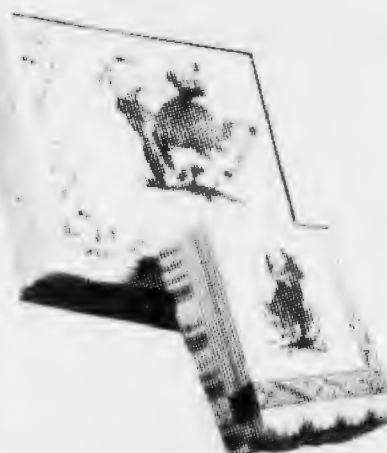
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(LETTERS, continued from page 3)

or residents who are away during the summer, to get into a square when they return in the fall. All the squares are made up by keeping a record in books and unless you approve of "bookies", you are out of luck.

Along with many of our friends we deplore this and it is not our idea of fun and fellowship. The squares are made in this area by the book method for the entire winter season in advance. Even the Grand Marches are made up and therefore the only chance you have to dance unless you are a bookie is to get stuck all evening with the poor dancers. It is unfortunate what this practice is doing to square dancing.

Sally Killinen
St. Petersburg, Fla.

Years ago — at least 20 — we thought we had seen the last of "set-up" squares. Now, with the letters indicating that a similar thing is happening by the "book method", it would seem that square dancing is going backwards instead of in a healthy forward direction. And the practice does have a tendency to break down the very principles of friendliness in square dancing. Maybe square dancing has reached a place where

the caller is calling to just a few rather than trying to seek a level pleasing to all, admittedly a much harder accomplishment. It might be all right if he limits the group to those who dance in this manner; when it is opened to others, it is discourteous to say the least. — Editor

FEEDBACK — ONE-NIGHT-STANDS

Dear Editor:

Just a short note to say how great the new One-Night-Stand Handbook is. I'll be trying some of the ideas tonight. A job well done! And keep on promoting square dancing for everyone.

Bill Barton
Cornish Flat, N. H.

Dear Editor:

I was so pleased with the many good ideas in your One-Night-Stand Handbook that I revised my program to agree with the handbook for use two days after I received the magazine! (Mar. '69). The idea of limiting the number of figures used so that people can join in any time during the evening really works. The most successful tip of the evening was the last, when several couples who had sat out the

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whole evening, resisting all encouragement, finally decided to get up and dance. Using my old program, this would have been disastrous — but the Durable Dozen figures worked beautifully . . .

There is just one question about the program which I have. When your Basic Program of American Square Dancing was presented (Dec. '68), the idea was that the first night in that program was essentially a one-night-stand. If this is the case I would expect the teaching sequence to be the same for both

situations. I wonder if one of the programs should not be changed so that they agree . . .

It would also be helpful if each singing call, patter call and round (if applicable) had a sequence number in parentheses behind it to identify its appropriate place in the sequence.

Vell Runolfson

No. Salt Lake City, Utah

Actually we treat the One-Night-Stand and the first night of a beginner class just a little differently. Also, it should be pointed out that

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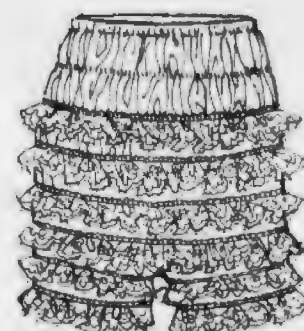
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no two programs are exactly the same; much reflects upon the group attitude and characteristics. Agreed that the sequence number on the singing calls as well as the patter calls would be helpful. Thank you for writing such a constructive letter. —Editor

Dear Editor:

I have just received the March Sets in Order and the One-Night-Stand Handbook is just another of the very worthwhile extras you supply in the form of service.

We have, since November, 1968, been teach-

ing round and square dancing in this, a 560-unit, all-travel-trailer village. We have 14 sets that began lessons last November and another 10 sets that started in January of this year. They are all retired people from the North and Central States. What a joy it is to work with them.

Ivan Leckrone
Mesa, Arizona

Dear Editor:

Ever since Sets in Order announced the Gold Ribbon Committee I have waited im-



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patiently for the One-Night-Stand report. It was worth waiting for but I wish it had been available to me years ago; it might have saved me from making a lot of mistakes.

The Durable Dozen of figures makes good sense to me. Looking over my past programs I see that I have arrived by trial and error at about the same thing. I do add a Right and Left Grand by the end of some evenings but only if it becomes apparent that the group is ready for it.

Coy Cowan Tampa, Fla.

Dear Editor:

In a recent staff meeting of a session of Coffey's College held at Western Hills Lodge near Wagoner, Okla., it was unanimously decided that Sets in Order presented the widest scope of material for callers, round dance teachers and for the dancer.

This particular staff did such an outstanding job of advertising the event and presenting the material that we would like to show our appreciation by enclosing our check to cover a new subscription or a renewal fee for each



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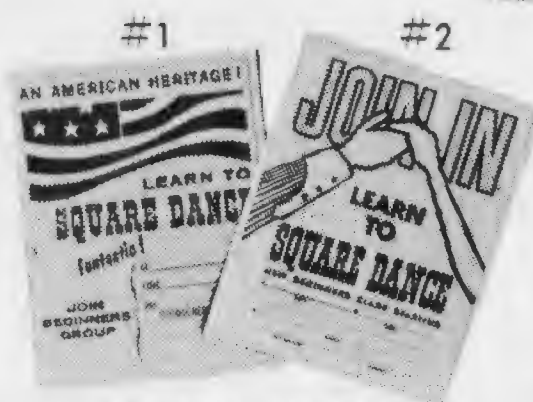
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of the seven staff members listed (Don Burkholder, Ray Hegarty, Warren Kinder, Harold Hartley, H. J. Holmgren, Frank Lesperance and Frank and Ruth Lanning).

We wish you continued success in your publication.

Bernie and Millie Coffey
Dallas, Texas

Dear Editor:

Is there a possibility that you could run a listing of the nights military establishments hold their square dances? My husband is in

the Air Force, travels extensively and he and many military men could make good use of this information. As a start, the Silver Wing Stompers, Westover AFB, Mass., dance 1st, 3rd and 5th Fridays — 8 to 11 P.M. — at the Service Club.

Mrs. D. S. Barber
Westover AFB, Mass.

Dear Editor:

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Charles E. Hall
Ravenswood, W. Va.

Dear Editor:

Please do not discontinue your Caller of the Month feature. To us, this is one of the high-

lights of the magazine. With our traveling callers club, we enjoy taking the article with us for the dancers to read the night of the dance as many times you have had the caller we have booked as your featured caller.

Jack and Marilyn Jones
Maumee, Ohio

Dear Editor:

Enclosed is my check for three more years of Sets in Order.

I also think it is time I expressed my appreciation for 18 years of enjoyable reading each

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month about our wonderful recreation, square dancing. The only magazine Opal and I have subscribed to longer is the Saturday Evening Post — and we have just received the final issue of that. As everyone knows, it began with Benjamin Franklin as editor. Sets in Order, under your editorship, should last as long.

Bill Theede
Hayward, Calif.

Thank you! To say that we are flattered that you have been part of the "family" for all these years is putting it mildly. —Editor

Dear Editor:

I did not realize how many people were interested in the square dancing of yesteryear until I offered to give away my back issues of Sets in Order. I have received long distance calls and letters from all over the country asking for them. I am sorry that I cannot give a set to all who ask.

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them.

Thanks for finding a home for my books and please tell everyone who asks that I enjoyed all their calls and letters.

Milt Perkins
Bakersfield, Calif.

Dear Editor:

We thought you would be interested in a comment we received recently from a young square dancer. A member of the Minerva Gingham Squares informed her teacher that her marks had gone up and her school work improved because thru square dancing she had learned to listen, to concentrate and to follow directions. A good reason for attending square dance classes, yes?

Bill and Mary Jenkins
Olmstedville, N. Y.

Dear Editor:

On the subject of your Limited Basics, we are having a series of "Rusty Hinge" dances. The main purpose is to lure back dancers who have quit for one reason or another and then got clobbered when they tried to return. Also to give our beginners' class a place to dance comfortably . . . Our first one had 13 squares

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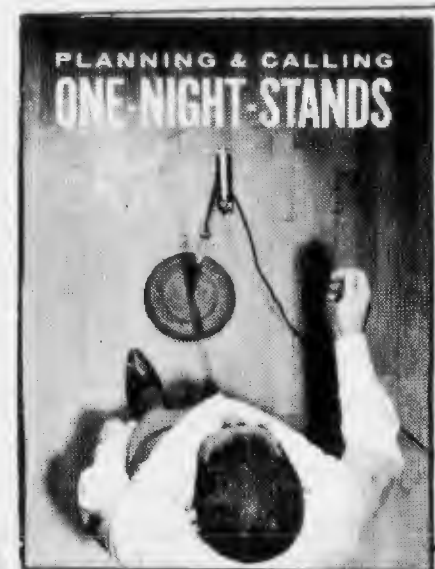
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Phyllis Campbell
Tecumseh, Mich.

Dear Editor:

We read in the February Sets in Order Badge of the Month item about a couple of Wheel & Deal Clubs around the country (and there must be many). We here in the Heart of America feel so proud and honored to be a part of the original Wheel & Deal. This basic was originated by our own caller, Clarence

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June 27-29 — Bear Lake, Manawa, Wisc.; Aug. 15-17 — Lake of the Woods, Wautoma, Wisc. These are outings for the Pine Trees whose contact is Ed Matzke, 5926 S. Packard Ave., Lt. 48, Cudahy, Wisc. 53110.

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(DATEBOOK, continued from page 5)

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June 21—Annual Boots & Calico Festival
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June 26-28—18th Ann. National S/D
Convention, Seattle Center, Seattle, Wash.

June 27-28—Kon Yacht June Jamboree
Conneaut Lake Park, Pa.

June 27-28—17th Pensacola Council S/ & R/D
Festival, Munic. Audit., Pensacola, Fla.

June 28—Susquehanna Valley Assn. Presidents
Square-Up, Ranchland, Mechanicsburg, Pa.

June 28-29—Kalamazoo S/D Assn. Spring
Festival, Hackett H.S., Kalamazoo, Mich.

June 30—Peppy Steppers Centenn. S/D,
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July 3-5—July Jubilee

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Di Lido Beach Hotel, Miami Beach, Fla.
July 4—Shawnee Squares Annual
Fourth-a-Rama, Tecumseh, Michigan
July 4-5—3rd Ann. Calgary Stampede
S/D Round Up, Wood H.S.,
Calgary, Alberta, Canada
July 5—Annual Seaway Festival Square Dance
L. C. Walker Arena, Muskegon, Mich.
July 6—Blue Ridge Twirlers Festival
Moose Home, Winchester, Va.
July 12—Battle Creek Assn. S/D Festival
Battle Creek, Mich.

Square Dance Personalities

THIS WE LIKE

Bill and Elsy Johnson chose "I Love America" as the theme for the fashion show which was part of the Mid-South Festival in Memphis last fall. The little jingle says it, "Three cheers for the red, white and blue! We'll have pretty fashions and music for you!" Pre-show events were planned to set a patriotic mood for audience and participants. We should have MORE of this kind of thing! Make Patriotism Fashionable again!

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SQUARE DANCING started for the Brittons in 1949 in Seattle, Wash., while Bill was still a student at the University of Washington. "It is difficult to remember", says Dorothy, "when dancing was not a major part of our life. We learned to round dance along with the square dance lessons and the two activities have always been indivisible to us."

Bill became interested in calling early in the game so the Brittons were involved in all phases of dancing. They love the whole activity and do their best to keep square and round dancing together.

In 1955 Bill accepted a position in St. Paul and the Brittons made the long move from Seattle. Within a few weeks of their arrival they were asked to take over a square dance club and had formed their first round dance group. Bill calls regularly for four square dance clubs, guest-calls when time permits; the Brittons also have four round dance groups — basic, intermediate, advanced and workshop classes.

With such a busy home program Bill and Dorothy find little time to travel but they

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have filled assignments at state conventions and have been on staff at two institutes.

As choreographers they have authored several rounds including Ballin' the Jack, Love Me Tenderly, Rag Time Two Step and River of Golden Dreams. They spend some time in ballroom dancing and feel they can gain from it techniques which can be applied to round dancing. They write a monthly column on rounds for Minnesota's Roundup Magazine.

Bill Britton's daily work is in the newspaper and television business. The Brittons have two

daughters in their twenties who were raised with square and round dancing and who, says Dorothy, "must believe that all parents spend all their spare time dancing."

OTTO WOOD

"We will miss seeing him across the square", write the friends of Otto Wood, who passed away recently. He and his wife lived in the vicinity of Homer, Michigan, and Otto, who had the distinction of being the area's "oldest square dancer", was very active in club affairs for a number of years.

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The Top Ten Round Dances in Ohio's March Buckeye Poll rated in this order: Miss Frenchy Brown, Roses, Japanese Sandman, Molly 'n' Me, Green Alligators, Dream With Me, Just As Much As Ever, Dancing Shadows, Makin' Whoopee and, tying in 10th place — Hold Me, Bicycle Waltz, Pretty Girl and Quintango.

In April the Top Ten were the durable Miss Frenchy Brown, Roses, Walkin' To Kansas City, Japanese Sandman, Hold Me, Because Of You, I Get The Blues, Bicycle Waltz, Just

As Much As Ever, with Makin' Whoopee, Feelin' and Green Alligators tied at 10th.

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—Evelyn in Open Squares



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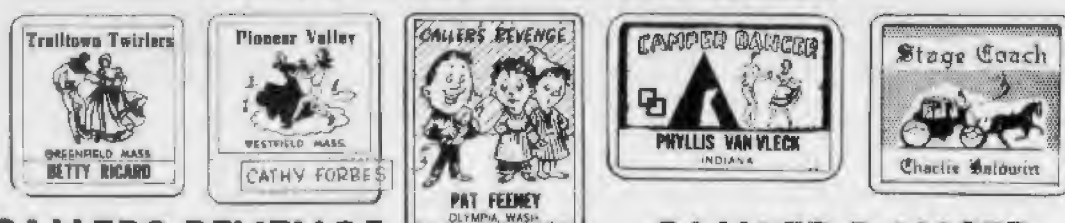
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SINGING CALLS

WHEN I'M WITH MY BABY — Lore 1105

Key: F Tempo: 117 Range: High HD

Caller: Roy Orvis

Low LE

Music: Standard 2/4 — Trumpet, Vibes, Piano,
Saxophone, Drums, Bass, Trombone

Synopsis: (Break) Do sa do corner — see saw
partner — circle — reverse single file — gents
star right — allemande — weave — do sa do —
promenade (Figure) Head ladies chain right
— sides do sa do — square thru — do sa do
ocean wave — swing thru — girls trade — boys
trade — swing — promenade.

Comment: Dance is well written and music is
good. The tempo is quite slow and the key
selection puts this toward the high side.

Rating: ☆☆

BELLES OF SOUTHERN BELL — Top 25185

Key: A Tempo: 129 Range: High HD

Caller: Jim Stewart

Low LA

Music: Western 2/4—Guitar, Banjo, Piano, Drums,
Bass

Synopsis: (Break) Ladies promenade, twice around
—do sa do — allemande — right and left grand
—do sa do — allemande — promenade (Figure)
Heads up and back — square thru — right and
left thru — dive thru — square thru three quar-
ters — allemande — do sa do — corner swing —
allemande — promenade.

Comment: A well timed standard routine and a
good instrumental.

Rating: ☆☆

IT DON'T MEAN A THING — Belco 117

Key: A Flat Tempo: 127 Range: High HB

Caller: Johnny Hozdulick

Low LC

Music: Western 2/4 — Guitars, Drums, Bass, Piano,
Vibes

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
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HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record
and the dance. The shaded area in the
chart indicates the voice range used by
most recording companies. By comparing
the voice range letters in each analysis
with those on the chart, you should be
able to determine the record's suitability
to your voice. Occasionally a report will
be starred (*) in which case you will find
the calls reproduced in the Workshop sec-
tion of the same issue.

Some of the square dance records reported will have
rating symbols at the end of the "Comment" section.
These represent the opinion of the reviewing committee.
Symbols used indicate as follows: ☆Average, ☆☆Above
Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

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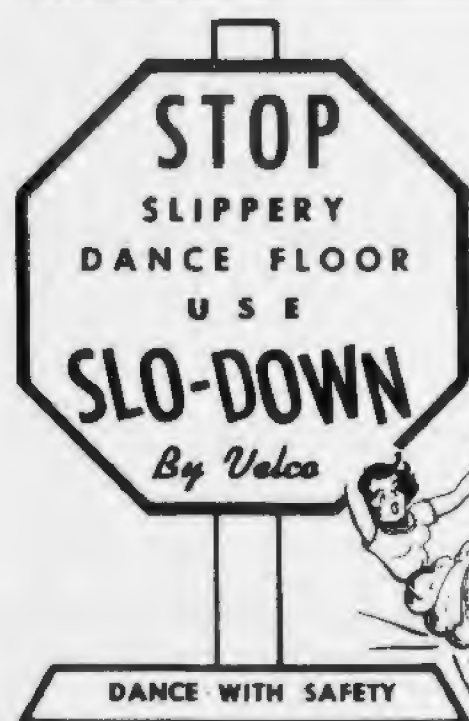
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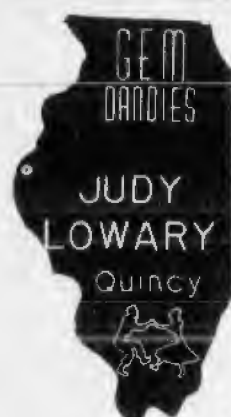
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Synopsis: (Break) Around your corner — partner swing — star promenade — ladies backtrack — turn thru — allemande — weave — do sa do — promenade (Figure) Heads square thru — do sa do — swing thru — girls trade — boys trade — boys run—wheel and deal—dive thru—square thru three quarters—corner swing—promenade.
Comment: A well arranged contemporary routine and a good instrumental. Rating: ☆☆

LIKE I'M LOVING YOU — Scope 522 *

Key: Three

Tempo: 128

Range: High HC

Caller: Dick Waibel

Low LD

Music: Western 2/4 — Trumpet, Guitar, Piano, Vibes, Drums, Bass, Banjo

Synopsis: Complete call printed in Workshop.

Comment: A well timed dance and an instrumental with a big band sound. Rating: ☆☆☆

WHISPER SWEET NOTHINGS — Longhorn 175

Key: C

Tempo: 130

Range: High HB

Caller: Louis Calhoun

Low LD

Music: Western 2/4 — Guitar, Banjo, Vibes, Piano, Drums, Bass, Trumpet

Synopsis: (Break) Allemande—balance alamo style — swing thru — balance — swing thru — turn thru — allemande — weave — do sa do — promenade (Figure) Ladies promenade inside — box the gnat — swing — allemande — partner right — men star left — do sa do — corner swing — promenade.

Comment: A real driving instrumental to a tune that has an "Alabama Jubilee" flavor. Figure is well timed. Rating: ☆☆☆

PADDLIN' MADELIN — Hi-Hat 377

Key: B Flat

Tempo: 128

Range: High HC

Caller: Bill Peterson

Low LD

Music: Western 2/4—Banjo, Guitar, Piano, Drums, Accordion, Trumpet, Tuba.

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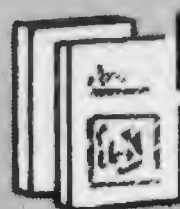
Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey as tabulated in mid-May.

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Here's To Me	Wagon Wheel 208
Little Ole' Winemaker	Kalox 1086
Reno	Grenn 12110
If They Could See	
Me Now	Wagon Wheel 600
With two tying for fifth place	
Summer Sounds	MacGregor 2051
This Old World	Windsor 4911

ROUND DANCES

Green Alligators	Hi-Hat 855
Japanese Sandman	Grenn 14116
Madonna	Grenn 14117
Molly n' Me	Hi-Hat 854
Josephine	Windsor 4737

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Synopsis: (Break) Ladies promenade inside—swing partner — circle — allemande — weave — do sa do—promenade (Figure) Heads promenade half — star thru — do sa do — swing thru — boys trade — turn thru — allemande — do sa do — pass her by — swing — promenade.

Comment: A fast moving routine and good lively music: Rating: ☆☆

SUMMER SOUNDS — MacGregor 2051 *

Key: G **Tempo:** 123 **Range:** High HC

Caller: Bob Dawson **Low:** LC

Music: Standard 4/4 — Accordion, Banjo, Drums, Bass, Guitar

Synopsis: Complete call printed in Workshop.

Comment: An excellent change of pace dance, good quality recording and an action packed dance. Tempo is quite slow and some callers will increase speed. Rating: ☆☆☆

SWEET TEMPTATION — Kalox 1091

Key: A **Tempo:** 125 **Range:** High HD

Caller: Bob Yerington **Low:** LE

Music: Western 2/4—Piano, Banjo, Clarinet, Vibes, Guitar, Drums, Bass

Synopsis: (Break) Ladies promenade inside — box the gnat — do sa do — men star left — star promenade — back out — circle — allemande — promenade (Figure) Heads square thru — do sa do — swing thru — boys trade — box the gnat — right and left thru — dive thru — square thru three quarters — corner swing — promenade.

Comment: A well arranged dance routine and danceable music. Recorded slightly higher than average. Rating: ☆☆☆

HONEYCOMB — Windsor 4915

Key: C **Tempo:** 122 **Range:** High HC

Caller: Andy Petrere **Low:** LC

Music: Standard 2/4 — Accordion, Violin, Guitar, Drums, Flute, Bass, Clarinet

Synopsis: (Break) Circle — allemande — weave — do sa do — men star left — partner right — allemande — promenade (Figure) Four ladies chain — heads square thru — corner do sa do — ocean wave — all eight circulate — corner swing — allemande — do sa do — promenade — swing.

Comment: A contemporary dance routine using the same music which was used on a very popu-

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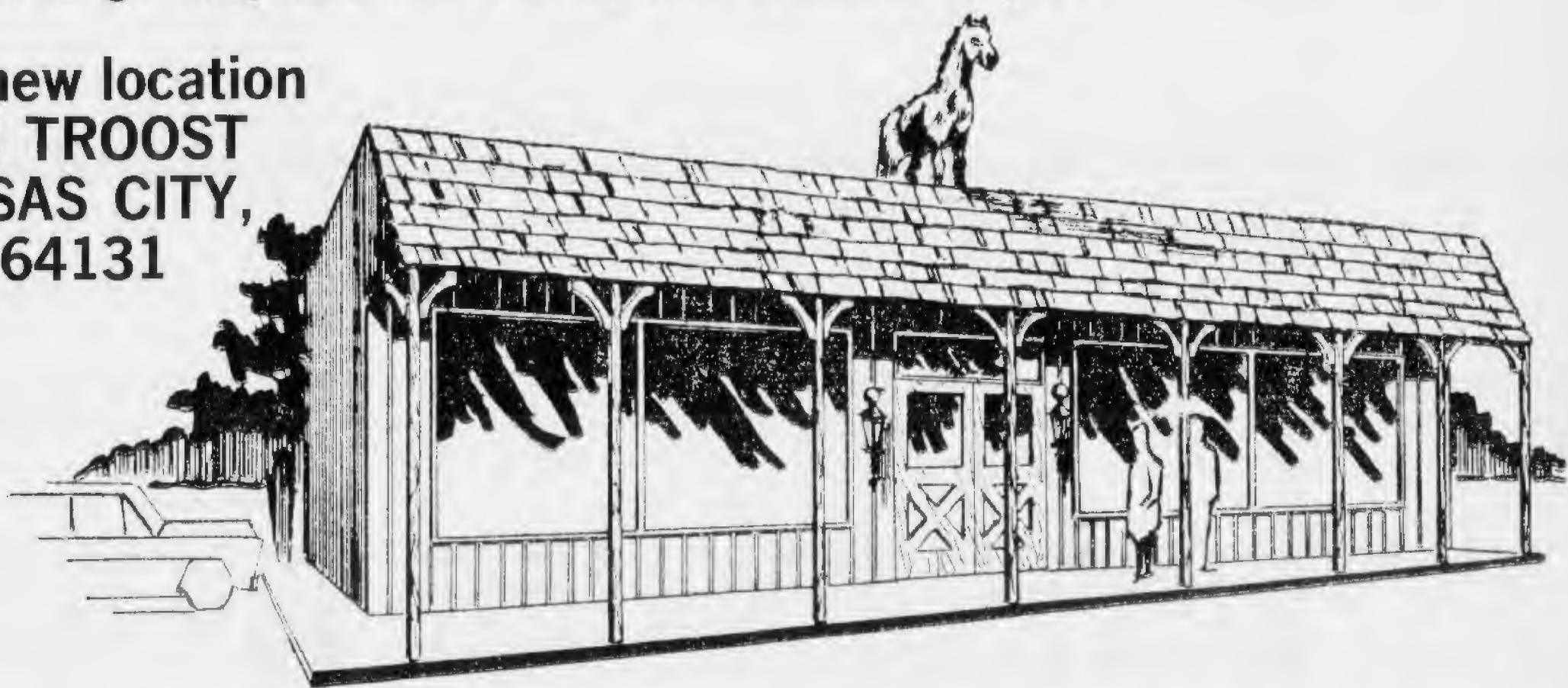
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lar dance twelve years ago. It is an excellent
instrumental. Rating: ☆☆

SHE DIDN'T KNOW — Hi-Hat 376*

Key: B Flat Tempo: 127 Range: High HC
Caller: Lee Schmidt Low LC

Music: Western 2/4 — Guitars, Banjo, Piano, Bass,
Drums, Clarinet, Vibes

Synopsis: Complete call printed in Workshop.

Comment: A very good instrumental and a novelty
dance. Rating: ☆☆☆

LONG ROCKY ROAD — Grenn 12107

Key: D Tempo: 125 Range: High HD
Caller: "Singin'" Sam Mitchell Low LD

Music: Western 2/4 — Guitar, Trumpet, Banjo,

Piano, Drums, Bass

Synopsis: (Break) Four ladies chain — circle — roll-
away — circle — rollaway — circle — allemande
— do sa do — allemande — promenade (Figure)
Heads (sides) promenade halfway — square thru
— do sa do — star thru — barge thru — swing
corner — promenade.

Comment: Music is very well recorded and the
routine is closed timed and contemporary. Key
is on the high side but most callers should be
able to handle it. Rating: ☆☆☆

CELITO LINDO — Blue Star 1846*

Key: G Tempo: 130 Range: High HC
Caller: Marshall Flippo Low LA

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Sets in Order

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Sets in Order for information regarding a listing on this page.

Music: Western 2/4 — Marimba, Drums, Piano, Bass, Saxophone, Clarinet

Synopsis: Complete call printed in Workshop.

Comment: Typical Flippo timing and a fast moving dance. Music is good. Rating: ☆☆☆

RENO — Scope 521

Key: Three **Tempo:** 129 **Range:** High LA Low HC

Caller: Bob Page

Music: Western 2/4 — Harmonica, Violin, Piano, Drums, Bass, Trumpets, Banjo

Synopsis: (Break) Circle — men star right — corner right and left — do sa do — men star left — partner box the gnat — allemande — swing — promenade — (Figure) Heads square thru —

sides right and left thru — do sa do — swing thru — boys run — wheel and deal — dive thru — square thru three quarters — swing — promenade.

Comment: A very popular country tune. Well played music and a contemporary dance routine. First key is a little low but most callers should handle. Rating: ☆☆☆

RED RIVER VALLEY — Top 25184

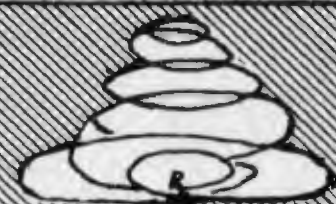
Key: F **Tempo:** 128 **Range:** High HC Low LC

Caller: Chip Hendrickson

Music: Western 2/4 — Guitar, Piano, Banjo, Bass, Drums

Synopsis: (Break) Circle — men star right — corner

TOP



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TOP

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TOP 25188

"CINDIE LOO" by Bob Holup

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25187	Tequilla — Blickenderfer	25183	One More Ride — Williams
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Comment: A good instrumental of an always popular standard tune. The routine is quite danceable. Rating: ☆☆

JUST YOU AND ME — Blue Star 1845

Key: C and D **Tempo:** 128 **Range:** High HC
Caller: Al "Tex" Brownlee **Low LC**

Music: Western 2/4 — Vibes, Guitar, Clarinet, Piano, Drums, Bass

Synopsis: (Break) Circle — allemande — do sa do gents star left — partner right — allemande — do sa do — promenade (Figure) Side (head) ladies chain right — heads promenade halfway — star thru — slide thru — pass thru — slide thru — swing thru — turn thru — allemande — do sa do — corner swing — promenade.

Comment: A fast moving dance and a good driving instrumental. Rating: ☆☆

HOEDOWNS

SOMETHING ELSE — MacGregor 1100

Key: D **Tempo:** 132

Music: Frank Messina — Guitars, Banjo, Bass.

BOIL THEM CABBAGES DOWN —

Flip side to above.

Key: A Flat **Tempo:** 130

Music: Frank Messina — Violin, Guitar, Accordion,

Bass, Banjo

Comment: Well played hoedowns and excellent recording quality.

QUOTABLE QUOTES

It's a time for reflection — a time to congratulate all clubs that are carrying on in the true tradition of square dancing which has caused people to enjoy people who enjoy being with people who are really fine people.

—Ray Orme in *Open Squares*

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—John Minton in *Tip Topics*

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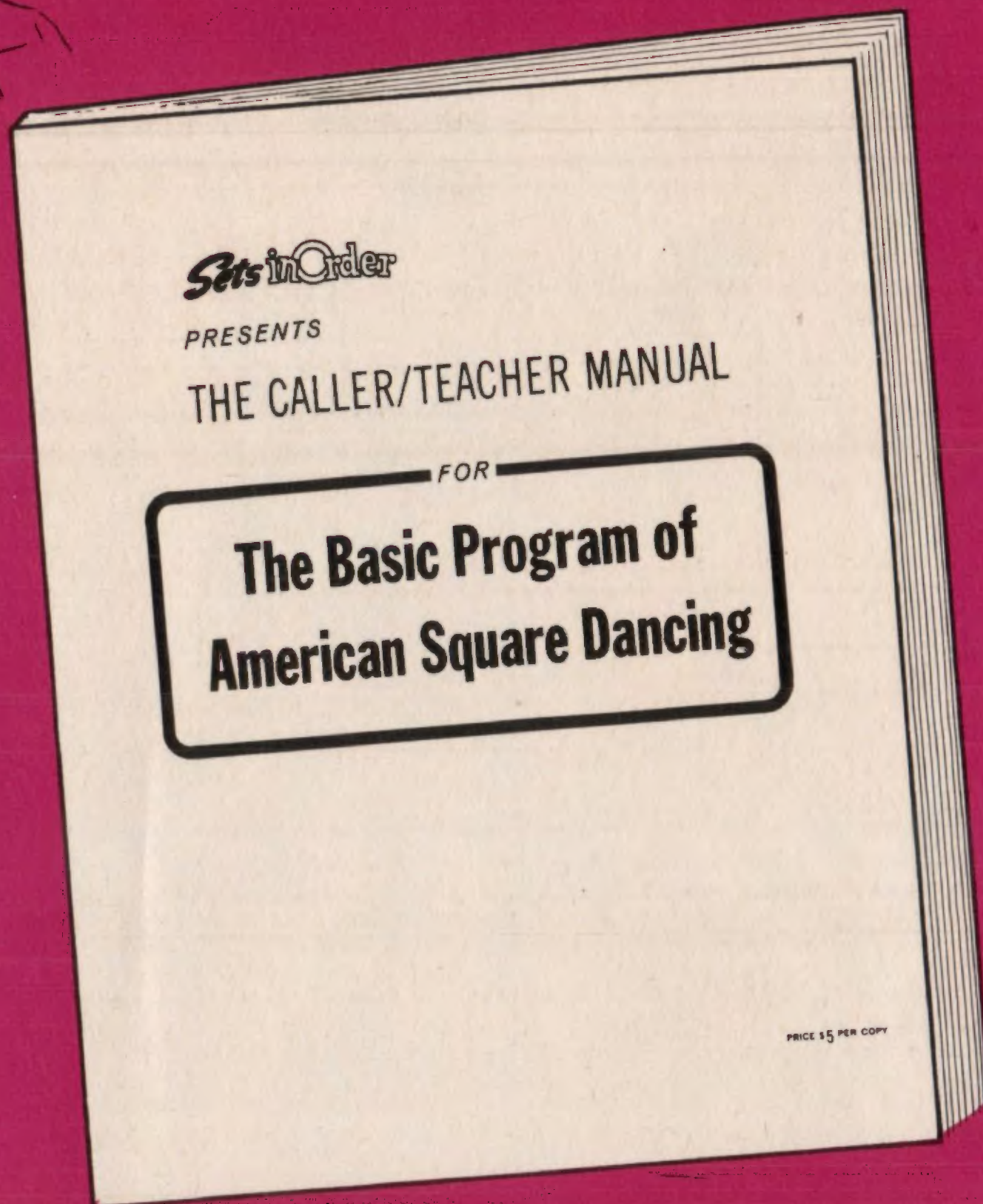
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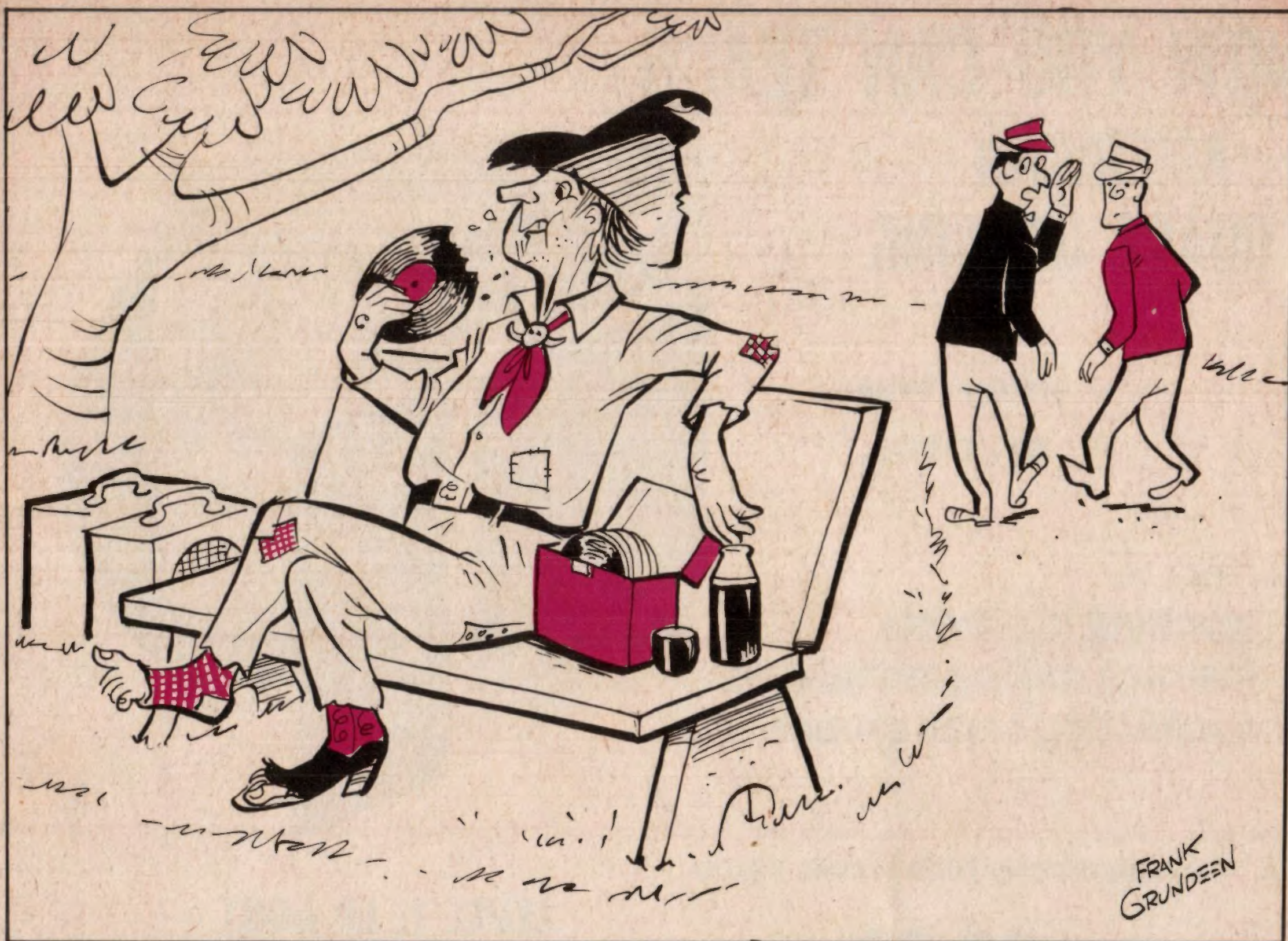
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